Barcode : 5990010904814
Title - The Sacred Books Of The Hindus Vol XIX
Author - B.D.Basu
Language - english
Pages - 276
Publication Year - 1917
Barcode EAN.UCC-13



THE

SACRED BOOKS OF THE HINDUS

Translated by various Sanskrit Scholars

EDITED BY

MAJOR B. D. BASU, I.M.S.

VOL. XIX.

DEVATA

BY

A RECLUSE OF VINDHYACHALA

OFFICE OF THE DIRECTOR GENERAL OF ARCHAEOLOGY
Library Regr No
INDIA.

PUBLISHED BY

THE PÂṆINI OFFICE, BHUVANESWARÎ ÂŚRAMA, BAHADURGANJ,

Allahabad

PRINTED BY APURVA KRISHNA BOSE, AT THE INDIAN PRESS,

1917

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TO

XXIV, XXV

Being the 5th, 6th

DESCENDANTS

OF HIM

HO RECEIVED FROM THE GREAT MOGHUL OF DELHI

THE SURNAME

KHANJA KHAN,

ROM THE NAWAB NAZIM OF MURSHIDABAD, OBTAINED

JAGIR OF RAYAGARH

AND THE HISTORIC TANK OF THE QUEEN-CONSORTS

KAMALA-VIMALA

nd from the Honourable East India Company, the Dewany of the Silk-Filiature at Khir-pai-Radhanagar,

THE FARMING OF CERTAIN ZEMINDARS UNDER

LORD CORNWALLIS

AND THE GUARDIANSHIP OF THE MINOR RAJA OF

NALDANGA IN JESSORE;

whose son was a Dewan of Inland Customs and a Commissioner of the

COURT OF REQUEST,

ho by matrimony ushered the Great Santiram Sinha of Baksha into the Kayastha Community of Calcutta

WHOSE DEVOTED WIFE KHANJANI FOLLOWED HIM

UTTEE AT KRIPAMAYI GHAT ON THE RIGHT BANK OF THE PRISTINE GANGA,

Sitaram Ghosa, the XXth, though youngest of brothers

श्रविष्ठ

of

Rayagarh in Taluk-Ramnarayana and latterly also

of

Varanasi Ghosa's street, Calcutta,

These Rambling Notes are held up to emulate their collectors predecessors Two Raya Bahadurs, Three Judges and Sub-Judges, Several Deputy Collectors and Members of the bar.

घोषायै चित्पितृषदे दुरोणे पतिं जूर्यत्या अश्विनावदत्तं ।

by the

LAST XXIII

DEVATA.

What is Deva? a question which suggests itself in opening these lines. Naturally one refers to the lexicography of Amara Simha which is ordinarily referred to. Commentators are authorized to raise many a question, perhaps to elucidate the passage or to illuminate and lustrate the writer. In explaining the passage **स्वरव्ययं** etc., it has been suggested that **स्वर** has been first uttered as an auspicious word ; inasmuch as **महाव्याहृतिशब्दार्थप्रविष्टत्वात्**. The three primary oblations being **भूः** to Agni, **भुवः** to Váyu and **स्वः** to the Sun. Deva has been derived from **दीव्यन्ति**. The term **देवता** has been derived by grammarians **देवं द्युतिं क्रीड़ां व तन्वन्ति देवता**. And it is said, such **उपलक्षण**, specify the genus **दिविषत** residing in **दिवि, क्रतुसुक्** feeding on sacrifices, etc. The term Deva is also applied to a crowned prince inasmuch as there is glory in him.

Some of the synonyms given by Amara Simha of the term Deva further illustrate by qualities and virtues, the genus Deva. They are **अमर** immortals, they are ever young, never aging **निर्ज्जर**. They are not subject like man to the three stages of growth, maturity and waste which do not affect them ; hence **त्रिदशाः**; they are born as youths of 25, they exist as such and they end as such : they sleep not and therefore always awake **विबुधाः** they have nice tapering fingers, not knotty **सुपर्वाणः**; they are **सुमनसः** because they accomplish what they desire : they are **लेखा** because their palms and neck are nicely marked by lines, not corny by hard manual work, or because they are lettered.

Yáska in his **निघण्टु** after reciting the **मध्यस्थानदेवताः** concludes with this colophon **गौराद्यपारपर्यन्तमाद्यं नैघण्टुकं मतं**। The 26th name is **देवाः दीव्यतिर्दानार्थो दीप्त्यर्थोवा** To this no doubt the Hindi saying **देवी—देवेई करवे** The Deví—must give—emphasising the element **'दे'** in **देव** and **देवी** and not very far from the explanation of the commentator who says **दातारोऽभिमतानां भक्तेभ्यः**। Another derivation which follows this

तैजसत्वात् दीप्या वा and he adds अर्थः समानः। दिव सम्बन्धिनो वा देवाः Further on he says द्युस्थाना इत्यर्थः देवा रश्मय इत्यन्ते ॥ Although the common people discern a Râjâ by his donations and a horse by its ears : still it has to be enquired whether the term देव is due to the donatory capacity or because of the lustre and glory which envelopes. It leads us back to an early period of worship when supernatural elements were adored. Why were they adored ? Evidently to help us in matters beyond our reach. However it matters not which of the ideas were originally dominant. Perhaps they were co-existant.

Of the 25 synonyms of मनुष्य Skandasvámi in explaining, मत्वा कर्माणि सीव्यन्ति says having known the relation of cause and effect he does or schemes it सीव्यन्ति सन्तन्वन्ति.

But how far this definition or derivation of the term answers the question, as to its exclusiveness, is a matter for logicians, to please whom the commentator adds प्रशस्तीभावे प्रशंसायां मत्वर्थो यः प्रशस्तं मनः But Śrinivása derives it from मने र्मनुः It is interesting to note how मेधा has been traced in the Mahábharata to हिंसान्ति चैवार्थकारणात् which has been elucidated by मतौ धीयते अर्जयितव्यं रक्षितव्यं दातव्यमिति धनवता बुद्धौ धनं धार्यते। हिंस्यते वा तद्धान् चौरादिभिः।

In the Naighaṇṭuka we have मनुष्या कस्मात् मत्वा ज्ञात्वा तत एते कर्माणि सीव्यन्ती तच्छन्ती the same as before. But the same element, the mind predominates in all the derivations मननं, प्रशस्तिभावः, प्रहृष्टमनः and so forth.

Primarily Devas are three तिस्र एव देवता इति नैरुक्ताः *viz*: 1 अग्निः पृथ्वी स्थानो 2 वायुर्वेन्द्रो वान्तरिक्षस्थानः 3 सूर्योद्युस्थानः These three primary elemental gods assigned to the three regions, the heaven, the intermediate region and the terrestrial are represented by the three Vyáhṛtis, utterances, primary utterances Bhur, Bhuva and Svar. In time the three multiplied with eleven make up the series of thirty-three gods and they have been latterly multiplied by tens of millions कोटी. There are therefore ordinarily said to be thirty-three *Kotis* of gods. How they have swelled our pantheon, mythology and the grammarians no doubt will explain. The language which gives words to make our ideas perceptible by sound is no doubt responsible for this. It is easy to ridicule the religious ideas of man by such terms of idolatry, *Butparast* infidelism, etc., they are terms of abuse applied mostly by the priesthood of modern varieties of religion and authors are not rare to add such terms to the string of abuses as litholatry, dendiolatry, pyrolatry, zoolatry and mecro-

latry ; they are all similar terms designed to meet the diversity of the forms of worship. They deal with the faiths of man, with the relationship of mankind with something supposed to be superior to him and who is sought or thought in gratitude or in times of need and distress. Where human means fail we appeal to something beyond, for aid and help.

From the earliest days our Ṛiṣis were conscious to the necessity of explaining religion and its meshes of stories or myths as they are irreverently called ; and they had recourse to anecdotes and legends with which the Bráhmaṇa portion of the Vedas teem. They are all instructive in more senses than one, they explain a many phases of nature and a great many customs and practices amongst us and several of them suggest physical phenomena indicating the forces which cause them. The conception of divine or supernatural powers has been entertained by man from early ages. The Nirukta suggested it in nascent criticism and whilst the philosophers of the Mimámsá School urged a many heterodox things they based their belief in the vedas. Ṛiṣis asked in the Nirukta as well, why our gods are worshipped even in the forms of beasts and animals, why they are amourous, why lustful and passionate, thieves, robbers, murderers and adulterers and why they fight with their brethern the Asuras and so forth. The Nirukta has एकैकास्या अपि बहूनि नामधेयानि भवन्ति and endeavours an explanation by saying अपिवा कर्म पृथक्त्वात् यथा होताध्वर्युर्ब्रह्मोद्गातेत्यपि एकस्य सतोपि वा पृथगेव स्युः × × × वाय्वादित्याभ्यांच सम्भोगोऽग्निना चेतरस्य लोकस्यतत्रैतन्नरराष्ट्रहुमिव।

Under अपिह्यदेवता देवतावत् स्तूयन्ते यथाश्वप्रभृतीन्योषधिपर्यन्तानि. Such things as drugs, etc., are treated as gods and why, because the worshipper so fancies देवता कामस्य अधिपति, just as to give concreteness to the vague ideas, the idol comes to the help of the worshipper. This in course of time through inability to distinguish the subjective and the objectives they are identified with the idea it originally symbolised. Thus to feticism we must look for the ancestry of idolatry, inasmuch a fetich is adored not for itself but for the spirit which dwells in it. उदूखलमुसलादिदेवता With the advance of civilisation a face is added to the stone or log just as Jagannath or Kálu Raya and Dakṣiṇa Raya which are mere faces without the trunk. Further later with the progress of art and æsthetics we add other portions of the body. Indeed we make our god after our own image. In a historical

trade. He is the wisest seer who has the longest train of followers. Idolatry has a reactionary influence by which it persists, in the higher stages of civilization with loftier spiritual ideas. Are there not colleges in Ohio where pupils are tutored for a couple of dollars and made to transcend the ordinary laws of nature ; are there not yogis who for a fee of rupees five teach you to overcome gravitation and to attenuate your person so as to pass through a needlehole, what we had hesitatingly read about **कमले कामिनी** swallowing an elephant we are assured to be taught for five rupees only. But the pantheon is steadily increasing and so long as man shall inhabit the world, he must create gods, saints and seers according to his own fancy. The Mullah interpreted the babling of a bird to be **आल्ला कुदरत** ; a pandit took it to be **राम लछमन् दशरथ**—while a Kuñjrá said it to be **लशुन पेयाज अदरक** and a wrestler a Pahlvan said the bird repeats **दण्ड मुद्गर कशरत्** Bahatture-Arbitrator said the bird simply says **आपन आपन मसरफ**

Agni has been described as the **पृथिवीस्थानदेवता** as distinguished from the **मध्यस्थान** and **अन्तरिक्षस्थान.** It will thus be seen that originally three principal or elementary ideas of gods or divinities were held and the **व्याहृतीः भूः स्वाहा इति अग्नये, भुवः स्वाहा इति वायवे** and **स्वःस्वाहा इति सूर्य्याय** name three gods the fire, the air and the sun and as regents, three entities Agni, Váyu and the Sungod represent them. Yáska assigns three names **अग्निः जातवेदाः** and **वैश्वानरः** deriving or explaining the terms as **अग्रणी** due to its **मुख्यत्वं** or because **अग्रे नयतीत्यग्निः** because it carries to the gods or with it sacrifices begin ; **प्रजापतिः स्रष्टा** the original cause. **जातवेदः** means **लोकपालः** or because **सर्वाणि भूतानि वेदः** a witness **विष्णुः वैश्वानरः** one who carries **विश्वान् नरान्** from **इत लोकात्** this world to **लोकान्तरं नयति** another world.

अजः सृष्टिकर्त्ता मुकुन्दो वितायं हरो नाशकृत् वै पुराणे प्रसिद्धः ॥

or because he enters every living being **सर्वाणि भूतानि अरः प्रत्युत प्रतिगतः प्रविष्टति विश्वानरः प्राणः ॥**

Agni is called **द्रविणोदाः** We find in the later writings **धनमिच्छेत् हुताशनात्.** Has it anything to do with smelting, mining ?

Another suggestive name of Agni is **नराशंसः नरैः शस्यते अस्मिन् अन्येषामपि दृश्यते** is desired or wished for by men from **शसि** to wish or is praised and lauded by men **नरैः प्रशस्यते स्तूयते.** Deified by men ? Man perhaps is the only fire making creature.

इषासानक्ता and **दैव्याहोतारा** both stand for Agni, fire, for **इषा** is **दीप्तिः** by which darkness is removed. **आहुतिस्तद्युक्ता अनक्त्यग्निमिति** the term **दैव्याहोतारा**

is dual, inasmuch as it implies the invoker and the invoked आह्वातारौ देवानां and in mundane matters Agni may be named.

Váyu, Varuṇa, Rudra, Indra, Parjanya, etc., make up a list of 32 terms and Śyena, Soma, Chandramá, Mṛtyu, etc., make up a series of 36 terms, these two serieses are enumerated as मध्यस्थानदेवता वायुः गच्छत्यन्तरिक्षे for we have वेतेर्गतिकर्मणो, similarly Varuṇa from वृञ् वरणे that which अन्तरिक्षे उदकमावृणोति रुद्रः रोरूयमाणो roaring अत्यर्थशब्दं कुर्वन् मेघोदरस्थो द्रवतीति. Similarly इन्द्रः has been derived from इरा clouds धारात्मना दृणाति which are broken in rain. यमः is मध्यस्थानो वायुः । यच्छति प्रयच्छति स्तोतृभ्यकामानि and पुरूखाः स्तनयित्नुलक्षणं शब्दं करोति पुरूखाः ।

विज्ञायते हि वाताः प्राणाएव पुरूखा इति ॥

A general rule

सर्वाख्यियो मध्यमस्थाना पुमान् वायुश्च सर्वशः ।
गणाश्च सर्वे मरुतः इति वृद्धानुशासनं ॥

But talking of देवाः Yáska says दिव्यति दानार्थो दीप्त्यर्थो वा further on he adds दातारोऽभिमतानां भक्तेभ्यः । दिवसम्बन्धिनो वा and therefore he concludes द्युस्थाना इत्यर्थः and under वसवः he winds up त्रिस्थाने छादकत्वात् त्रिभागेनावस्थितमिदं सर्वमाच्छादयन्ति । वसवो यावत्किञ्चित् पृथिवी स्थानमग्निभक्तिं तत् सर्वं वसुत्वेनाभिप्रेत्यैतदुच्यते अग्निर्वसुभिर्वासव इति समाख्या तस्मात् पृथिवी स्थानाः । एवमिन्द्रो वासवः मरुतो हि वासवाः समाख्याताः तस्मात् मध्यमस्थानाः And वसव आदित्यरश्मयो विवासनात्तमसां तस्माद् द्युस्थानाः ।

In the Daivata Káṇḍa he explains देवोदानाद्वा दीपनाद्वा द्योतनाद्वा द्युस्थानां । भवति इति वा यो देवः सा देवता होतारं ह्वातारं meaning the terms are to be understood तयोस्तु कर्माधिकारस्थाने विशिष्टे पृथिव्यन्तरिक्षे.

But the clearest explanation of the nature of the Devas is given in the Rk., अदितेर्दक्षो अजाय_ दक्षाद्वदितिःपरि । The commentator says अहोरात्रे मित्रावरुणौ तयोर्या सन्धिवेला तस्यां प्रथममवश्याय रसानुप्रदान सम्बन्धात्रा मध्यमा मदितिममिप्रेत्योच्यते and as to their विषमजन्मतादक्षिणोत्तरायणोस्तदस्य विषमरूपत्वं. Aditi was born of Dakṣa and *Vice Versa* दक्षात् उ च परि अधि सकाशात् अदितिः प्रादुर्बभूव And he questions how they could be said to have been born of each other which is self contradictory. तत इतरेतरविरुद्धं कथमुपपद्येत He explains it समानजन्मानौस्यात मिति *i.e.*, समानान्तरजन्मानौ and because of the nature of a Deva, a divinity by its महदात्मा can become the cause and the result at the same time अदिति मपेक्ष्य तस्याः कारणत्वं च कार्य्यत्वं च दक्षस्य । एवं कृत्वा उक्तं— " इतरेतरजन्मानौ " " इतरेतरप्रकृती " ॥

He says the attributes of the Devas are contrary to those of the men मनुष्यधर्मविपरीतोहि देवताधर्मः because men are devoid of divine faculties

and the Devas have them **ऐश्वर्य्याच्चदेवतानां.** The gods are by nature reciprocal **इतरेतरप्रकृतयो देवाः ऐश्वर्य्यात्** Men have not this power because of their **अनैश्वर्य्य.** Men are of paternal nature for **पिता पुत्रं जनयति** and even so desiring, never a son can produce a father and as an example he gives the following Śruti **देवानां त्वग्नेः सूर्योऽजायत * * तस्मात् सूर्यस्याग्निःप्रकृतिः । सूर्य्याच्चाग्निः सायं जायते तस्मादग्नेः सूर्य्यप्रकृतिः** unscrutable are the ways of the gods **सएष सर्वथाप्यचिन्त्यो देवताधर्मः ।**

If they are of divine faculties why are they born **किमर्थंमीश्वराःसन्तो देवता जायन्ते** the explanation is **कर्मजन्मानः कर्मफलासिद्धये लोकस्य अग्निवायुसूर्या जायन्ते नहि एतेभ्य ऋते लोकस्य कर्मफल सिद्धिः स्यात् ।**

It has been questioned whether Devas have any form. **आकारचिन्त नं देवतानां पुरुषविधाः स्युः** It has been said that due to the supernatural faculties there are no rules as to the forms of the Devas. The Devas by nature are subject to no **विकरणं** sickness or disease therefore the nature of the Devas has to be remembered. But it has been argued **यत एवेश्वरादेवास्ततएवोभयभावित्वात् किं आकारवत्वं स्वभावो देवतायाः** or they are by nature **निराकार** there is a medial theory; are the devas of dual nature? **असौ अमाकृतिः वा सर्वाकृतिः** But the yájñikas the ecclesiasts have named them **अग्निवायुसूर्य** etc., which suggest something evident **प्रत्यक्ष** but such names as **जातवेदोरुद्रेन्द्रपर्जन्याश्विप्रभृति** are not evident **अप्रत्यक्षार्थाभिसम्बन्धीनि—** where **शब्दमात्रं प्रत्यक्षं** the name alone is evident. But name carries with it a form, an **आकार** and the name may refer to unconscious and conscious existences. In explanation it is enunciated a **मन्त्रप्रत्ययमस्तित्वं देवताया अभ्युपगतं.** Beginning with **यत्काम** whatever we desire, wish—"wish is father to the thought" whatever we agree to or assent **तद्देवतः** and that is **मन्त्र** and therefore we may say **सतिहि देवतास्तित्वे तद्देवतत्वं मन्त्रस्य.** The mantras establish the Devas "**पुरुषविधाः स्युः इति एकं**" **मन्त्रेषु दर्शनं इति वाक्यशेषः** By **पुरुषविधः** is meant **पुरुषप्रकाशः** *i.e.* **पुरुषविग्रहाः** and why for "**चेतनावद्वद्धिस्तुतयो भवन्ति इतिश्रुतिः** And **पुरुषस्तु वेदश्वस्तनं** man alone knows **लोकालोकौ** for mortals desire immortality which indicates a discrimination between that which is right and fit and that which is improper and unsuitable. This is **पौरुषविध्य** just as man listens to what is sensible the Devas do the same, and therefore we have **पौरुषविधिकैरंगैः संस्तूयन्ते** " *i.e.* whatever limbs man has we pray with such limbs and the Ṛk has "**हृष्वात इन्द्र स्थविरस्य बाहू**" In the above and also in the Ṛk **यत् संगृभ्णा मघवन् काशिरित्ते**" we have arm and fist implied in the prayer to Indra, which is after the form of man

पौरुषविध्यं तत्. But this is not all. We make gods human and manlike पौरुषविध्यं by relating about them पौरुषविधिकैः द्रव्यसंयोगैः for have not the Sruti "आद्राभ्यांहरिभ्यामिन्द्र याहि" we connect him with a pair of horses as also with a wife consort "कल्याणीर्जाया सुरणं गृहे ते" Thus men affectionately address with mantras. The conclusion arrived at by the Risis is कार्य्यकारणसन्निवेशो मनुष्यवद्देवतानां and that is science where cause and effect are considered. These are all रूपकमात्रमौपचारिकं just as face and mouth, etc., are imagined of pestle and mortar the prayers are रूपकमात्रं स्तुत्यर्थं संकल्पतो बाह्वादिकार्थसिद्धिः Everywhere सर्वत्र रूपकप्रवादाः स्तुतय इत्युपेक्ष्यं.

Nirukta says तिस्र एव देवता इत्युक्तं पुरस्तात्तासां भक्तिसाहचर्य्यं Three are the original or elementary gods. भक्तिः means भजनं and सहचरभावः साहचर्यं That is in unknowable meaning mantras we fancy by faith the invocation of Devas. असंविज्ञातपदे मन्त्रे भक्त्या साहचर्य्येण वा धया। देवता गम्येते त्येवमर्थं भक्तिसाहचर्य्यं॥

What can be more plain and frank than this ?

In connection with the रूपक about the devas a vedic derivation of the term पण्डा who professes the ecclesiastic trade thriving on the faith of the million would not be out of place. The Ṛk is किं ते कृण्वन्ति कीकटेषु गावो नाशिरं दुहे न तपन्ति घर्मं। आनो भर प्रमगन्दस्य वेदो नैचाशाखं मघवन्रन्धया नः॥ Its Ṛsi is Viśvámitra, its Devata is Indra and its metre is Triṣṭa. What service those of Kikaṭa (Magadha) the bæotians, the cattle like beings do they perform. They draw not the milk for sacrifices nor they feel the summer sun प्रमगन्द is an usurer and it means also a पण्डक as sterile as an enuch. They are नैचशाख नीचशाखाप्रसूत. These dwellers of the non-aryan country Kikaṭa न ते देवपितृमनुष्याणामुपकारंकुर्वन्ति पण्डक तृतीया प्रकृतिः सहि पण्डगः पण्डं गच्छति स्त्रीरूपत्वात् Yáska and his commentators Skanda Svámin and Durgácharya प्रार्दकं—इति वा स्यात् प्रकर्षेण ह्यसौ अर्दयति अज्ञानैः सह स्त्रीत्वेन गच्छति आण्डौ ?—कस्मात् तौ आण्डौ ? "आणी इव व्रीडयति" तौ ह्यसौ पण्डको मुखे पुनर्मैथुने कर्मणि वर्द्धमानः "आणी इव व्रीडयति" सम्भ्रमतीत्यर्थः।

Devas are of two classes ; Devas by birth and Devas who have acquired by their work god-hood. God is not a mere name for in the Uttaramimámsá the corporeality of the dieties is established on the authority of the Arthaváda (illustrative passages of the Vedas).

To deal with Devatas of the Hindu Pantheon one should not flounder like a *Ḍoma* in a bamboo forest, as the saying goes, and not wonderingly hoodwink himself as to which to apply his axe: though the maxim is to avoid the son and grandson and to deal with

the grandsire only. Though it is only in the waning lunation, for waxing fortnight is supposed to be detrimental to felling of timber, the *Ḍoma* has to find out the bamboo fit to be felled and extricate it from the entanglement of the shoots and prickly thorns of the other members of the clump, as the shoots and sprouts in their growth club together. One has, therefore, to take a clump or cluster at a time: which are sometimes called *Gaṇa* **गण**, though there is a special cluster of Gods who go by the name of **गणदेवता**, headed by the elephant-mouthed Gaṇeśa **गणपति**.

Taking, therefore, the elements of the first hymn **मन्त्र** in our daily duties by which we compose ourselves for our prayers and religious performances :—

सूर्य्यः सोमः यमः कालः सन्ध्ये भूतान्यहः क्षपाः ।
पवनो दिक्पतिः भूमिः आकाशं खचरामराः ॥
ब्राह्मं शासनमास्थाय कल्पध्वमिह सन्निधिं ॥

An invocation in the name of Brahmá (or Brahmaṇa ?) which has to be regarded or reminded as a command not to be neglected. May (those named) approach this place, or (let us imagine them) as approaching near us.

1. Surya **सूर्य्य** the Sun-God.

There is another form of this word found in use, but generally in the plural form **सूर्या**, which Yáska deriving from **सू** in the **सूरिषु साधु तत्रसाधु इति यत्** ; the commentaries suggesting **सुवतेर्वा प्रेरणार्थात् सरति = गच्छति**, counts the plural form **सूर्या** under fiftyseven names of speech **वाङ्नामानि**.

This Nirukti suggests some idea of the application of the name **सूर्य्य** to the Sun which is observed to move about and thence its God.

सूर्य्यः as the Sun God presides over a day of the week and then he is generally named **रवि**, he is also one of the nine planets of the Hindus **नवग्रहः** "Pun on the word **ग्रह**" to take "to be obsessed or possessed of, astrology," has founded endless meshes. The number of the planets has been so permanently fixed upon our mind that the term *Graha* (planets) sounds often for the number Nine. **सूरिः** is a **स्तोता** and it has been counted as one of the 13 **स्तोतृनामानि**. From the root **सू = प्रेरण** to send up and **सूदः** similarly derived is a well, a fountain, from which water flows, but other authors deriving from the same root understand **सूद क्षरणे हिंसायाञ्च** wells are dugged out ? and **सूदु**

creator on the suggestion of **संज्ञा** placed him in his turning lathe and scraped out its heat : but does it not refer to the disintegrating quality of its rays ? The 18th name is based on some grammatical alteration of letters **अर्च** and **अर्क.** The Viṣṇu Puráṇa says because the gods also adore him. The next name (19) **मार्तण्ड** has a legend connected with its genesis. (20) **मिहिर** from **मिहेतिसेचनेधातुर्मेहनात् मिहिरः स्मृतः ।** (21) **अरुण** is derived from **ऋगतौ** (22) **पूषणः** from its nourishing properties, (23) **द्युमणि** the gem of the day or the gem of the heavens, (24) **तरणी** the float which carries the world. (25) **मित्र** from the root to make humid, (26) **चित्रभानु** its rays are variagated, (27) **विरोचन** specially glorifying, (28) **विभावसु** whose wealth consists in light, (29) **ग्रहपति** the chief of the planets, (30) **स्विषांपति,** the lord of energy, (31) **अहर्पति** the lord of the day, (32) **भानु** the light-giving, (33) **हंसः** is it because it is disinfectant ? (34) **सहस्रांशु** having a thousand rays, (35) **तपन** because of its heat, giving rays, (36) **सविता** from the same root as **सूर्य्य** or because it germinates and (37) **रविः** because it roars or is prayed for ?

However might these names have been assigned to the Sun-God by poets or philosophers most of them are founded on its attributes.

Other authors give **भग, वृध्र, हरि, काश्यपेय** and many others.

Of these **सूर्य्य, अर्य्यमा, आदित्य, मार्त्तण्ड, पूषण, मित्र, हंस, सविता** and **रवि** are according to some authors different identities of Gods. Of them in their proper places. There is no doubt that the astrologers having imbibed ideas from foreign authors described him, the Sun God, dark red coloured and he belongs to the Kṣatriya caste **वर्ण** and he presides the zodiacal sign of Leo when, no doubt, his rays are piercing. **भाद्ररौद्र,** the season of the year called **शरत्** in Sanskrit and autumn or Fall with the western people, a period most unhealthful and Vedic prayers always claim immunity from the evil effects of this season **जीवेम शरदंशतं** and not may we live a hundred springs. This is also the time fit for the adoration of the manes of the departed **पितृपक्ष** and **सिंहगया** is a desirable pilgrimage. Astrologists assign Kalingána as the birth place of the Sun God and as one of the names mentioned by Amara indicates the Sun God is of the **काश्यपगोत्र.** He is adored as

क्षत्रियं काश्यपं रक्तं कालिंगं द्वादशांगुलं ।
पद्महस्तं पूर्वाननं सप्ताश्ववाहनं शिव्याधिदैवतं ध्यायेत् वह्नि प्रत्याधिदैवतं ॥

In another place he is said to be of the Bráhmaṇa caste, being born of **अदिति** and **कश्यप**; he is **काश्यप** and **आदित्य**. The 12 digits may refer to the gnomon stick of the astrologer or to the 12 signs of the Zodiac. The lotus opens with the Sun and, therefore, the Sun God may be justly said to be lotus handed. The East facing of the Sun **पूर्वानन** may refer to the quarter of the earth he appears to rise first or may refer to the direction of the rotation of the earth from the West to the East. The number seven is peculiarly related to the Sun, the week of seven days, the white light the resultant of seven colours or so forth. In the later Sastras the **माकरी सप्तमी** is a day specially assigned to the worship of the Sun when

सप्त वदरपत्राणि सप्तार्कपत्राणि च शिरसि निधाय ओं यद्यज्जन्म-
कृतं पापं मया सप्तसु जन्मसु ।
तन्मे रोगञ्च शोकञ्च माकरी हन्तु सप्तमी ॥ इत्युच्चार्य स्नायात्

And an oblation to Surya with this Mantra.

जननी सर्वभूतानां सप्तमी सप्त सप्तिके
सप्तव्याहृतिके देवि नमस्ते रविमण्डले
सप्त सप्ति वह प्रीत सप्तलोकप्रदीपन
सप्तम्यां हि नमस्तुभ्यं नमोऽस्तुते वेधसे

The special astrological regent of Surya is said to be **शिव** and not **हरि** though Viṣṇu is said to reside in it and the sub-regent is Agni in which the Sun God is supposed to enter at sunset.

The Márkaṇḍeya Puráṇa in the Genesis of the Gods describes that **तस्मादण्डाद्विभिन्नात्तु ऋचो बभूवुः प्रथमं . . . . पृथक् पृथक् विभिन्नाश्च रजोरूपवहास्ततः** This refers to disjointed hymns of the Ṛik Veda. The Yajus were all uttered connected **अनिरुद्धानि** and the Sama were all metred. That chapter of the above Puráṇa concludes by saying that

रजः सत्त्वादिकान् गुणान् ।
आश्रित्य ब्रह्म विष्ण्वादि संज्ञामभ्येति शाश्वतः ॥

What can be more vivid than this ? It had been suggested that from the brilliant star Cossœopi the Dogstar of the southern region the sun was formed and therefore he is a **काश्यप.**

At one place the Sunglobe is described as

कदम्ब पुष्पवद्भास्वानधश्चोर्द्ध्वश्चर श्मिभिः

वृत्ताग्नि पिण्डसदृशो ... ...

In the *Śákadvipa.*

विश्वकर्मा त्वनुज्ञातः शाकद्वीपे विवस्वतः

भ्रमिमारोप्य तत्तेजःशात नायेापचक्रमे । भ्रमता ऽशेषजगतां etc ,

In the above **माकरीसप्तमी** observances we find **सप्तव्याहृतिके देवि,** the regent goddess which resides in the Solar sphere. In the Márkaṇḍeya Puráṇa we find that on the bursting of the Great Egg the Lord emitted the word the Praṇava, the Om from which the three Vyâhṛtis Bhûh, Bhuvah and Svah emanated. From which **महः जन तपः सत्य,** etc. As to the **हंस** appellation of the Sun God one must seek elucidation in the Śruti **हंसः शुचिषद,** etc.

The usual Vaidik Mantra for the Sun God is **आकृष्णेन रजसा वर्तमानन्निवेशनन्नमृतं मर्त्यंञ्च हिरएमयेन सविता रथेनादेवो याति भुवनानि पश्यन् ॥**—Ṛk. I. 35. 2.

It might be outlandish and uncathedral to expect the Sanskṛit grammatical rules to apply to the archaic Mantras of the Rk. Neverthless one must follow the authorised commentaries and the Nirukta. The Sun is said in the Vedas as having dark coloured rays or body **कृष्ण** is dark. Modern science suggests that the middle of a candle flame shews a region of no combustion or the dark interior of the flame, the luminous exterior is said to be particles of matter heated to white heat. Telescopic observations have discovered dark spots in the sun and meteorologists connect atmospheric disturbances to the occurrence of larger spots. It is supposed that the luminous coating of the sun when disturbed expose the **आकृष्ण** body. But the Sun pours down *nectar,* immortality, health, want of disease which is Death : Sanitation? In a golden car observing and being observed by the *Bhuvanas* the worlds.

We owe to the Western writers our knowledge of the seven coloured rays which make up the white light : they have instruments accurate and adaptable for the purpose. At this distance of time we have no details documentary to give us any idea as to the means which were at the disposal of the Ṛisis of yore. We have the

compendium of this knowledge expressed in such mystic language as not unoften mislead us. Still they are suggestive of a nobler intellect and of men who thought high. Scoffers may be correct if they say that the *Aranyakas* आरण्यक of the यजुः specially of the कृष्ण यजुः which is said to have been defiled being the digestion of what was thrown out in vomiting and therefore recent, of modern date, adopted from foreign and impure source. Still they are much earlier than many of the Purâṇas and as having been accepted as part of the श्रुति they may be classed with Revelations ever existing अपौरुषेयः for such is the regard which an आस्तिक आर्य्य should entertain for these "words."

Of the सहोत्पन्नानां मध्ये इतररश्मीभ्यः the seventh ray is इतर रश्मीभ्यः पूर्वं एकं एवोत्तरंन the other six rays are उद्यमाः शिक्यस्योद्यमा इव सप्तम रश्मेरुपसर्जन भूता इत्यप्याहुः More rays being luminous are apparent and the regions धामशः स्थानानि have been assigned by प्रजापतिः What these six rays, were has been mystically likened to the six seasons of the year, *viz.*, spring the first and the others are said to be ऊर्द्ध्वं above others the शरद्, season being the season of "Fall" and in the Śruti being described as of gold colour.

The spring—

सारागवस्त्रैर्ज़रदंक्षः वसुन्तोवसुभिः सह । (T. A. I. 3. 2.)

Sáyana in his commentary, however, perhaps remembering the custom of his country said.

शृंगारार्थं हरिद्रादिद्रव्य रञ्जितानि भवन्ति ।

The summer or the hot season is white, dressed.

निदहंत् पृथिवीꣳसुर्वां । ज्योतिषां प्रतिरव्येन सः । T. A. I. 3. 3.

Sáyana says अत्यधिकेन तापेन पृथिवीं नितरा धक्षन् । In the Rains

विश्वरुपाणिं वासाꣳसि ।

i.e., variagated apparels. And in the Śarat.

कनकाभानिं वासाꣳसि । T. A. I. 4. 1.

i.e., सुवर्णसदृशानि. Nevertheless seven coloured rays have been acknowledged, for in the subsequent passages.

We find—

कश्यपोष्टमः । समहामेरुंन्न जहाति ।

Kasyapa is the eighth Surya, the seven named before being

आरोगोभ्राजः पटरः पतङ्ग स्वर्णरो ज्योतिषीमान्विभ्रासः T. A. I. 7. 1.

Sáyana says—

आरोगादीनि विभासान्तानि सप्तपदानि सप्तानां

सूर्य्य विशेषाणां नामाधेयानि सप्तपिसूर्य्याः लोकार्थं आकाशं सर्वतः प्रकाशयन्ति ।

Kaśyapa as stated before is the name of the Sun which occupies our solar system. The Sun God is addressed by Aditi as **विभावसु** and the form superior to that, *viz.*, 'Om' which is not gross, is without end and is without alloy and at the instance of Kasyapa she prematurely discharged her womb which was like a sphere—a brilliant luminous sphere—unbearably glorious and refulgent. To modify his refulgence this bright ball as of fire was placed on the turning lathe of the Architect of the Universe **विश्वकर्मा** and scraped out about 8 portions of this glaringly luminous ball. Here the Puráṇas in their mystic fashion describe the cosmogony and the seismic concussions of this violent and gigantic lathe which ended in the rupture of the Cassæope the Dogstar and ejected the Sun to our system. The operation was carried on in the **शाकद्वीप** (the island of the scythians ?)

भ्रमताऽशेषजगतां नाभिभूतेन भास्वता ।

समुद्रादिवनोपेतासारुरोह महीनभः ।

... ...

विक्षिप्तसलिलाः सर्वे बभूवुश्च तथार्च्चिषः।

... ...

वेगभ्रमणसंजातवायुक्षिप्ताः समन्ततः ।

... ...

भास्वद्ग्रहणविभ्रान्तं भूम्याकाशरसातलं ।

जगादा कुलमत्यर्थं

... ...

लिख्यमानं सहस्रांशुं ... ...

तेजसः शातनञ्चक्रे विश्वकर्मा शनैः शनैः

... ...

तेजसः षोडशं भागं मण्डलस्थमधारयत् ।

And from the chips

शातितञ्चास्य यत्तेजस्तेन चक्रं विनिर्मित । विष्णोः शूलञ्चशर्वस्य शिबिका धनदस्यच । दण्डः प्रेतपतेः शक्तिर्देवसेनापतेस्तथा ।

The Universal Architect is the Supreme Being, and should not be confounded with the Demigods ordinarily known as **विशकर्मा** each presiding over particular guilds of handicraft: not the **धोवीका विशकर्मा** which is represented by a blunt heavy wooden mallet with which washermen of old used to beat the clothes: nor the **विशाई** of the Brazier guild: all these regents of the guilds are worshipped annually on the last day of Bhâdra, the **अरन्धन** day. Viṣṇu **विष्णु** is the presiding deity of the Sun and he is meditated as residing in the solar disc, seated on a lotus, contemplating and meditating, decorated with golden armlets and ear rings and with a crest, golden bodied holding the conch shell and the discus. He is Kṛiṣṇa dark coloured. But in the list of synonyms of Kṛiṣṇa we find the Vedic name Hari, the lexicons by that term understand a lion also. **हर्यक्षः केशरी हरिः** Astrologers have veritably made him regent of the zodiacal sign of Leo. Hari is Mukunda **मुकुन्द** is a precious gem and stands for wealth generally. The term may be traced to the root to liberate, that which liberates, that which makes one solvent. **मुकुन्द** alone can **विताय** to cover, to protect, and thus to nourish, preserve conserve as if with a canopy. **वितान** and **वित्त** not far removed from each other and Hara **हर** from **हृ** to take away and thence to destroy **हरोनाशकृत.** None but one who has no beginning, no birth **अज**, one who is not born, ever existing, eternal can only be supposed to be endowed with the power of creation **सृष्टिकर्त्ता** :—

हेलि in Sanskrit means the Sun from **हिल** to dally is not unoften with some modification means disrespect and contempt—**हेलनं** ; but the moonlight is **हेला** and a sweeper is also a **हेला.** Whatever the terms **हेल, हेला, हेलन, हेडन** may mean **हेली** it may be related to hellos the Sun. There does not appear to be any special temples assigned to the worship of the Sun excepting one in the Orissa district and one known as **मार्त्तण्ड** a dilapilated temple in the Kashmir territory on the road to Srinagar from the Murree Hills which old small temple however does not contain any figure or idol of the Sun. At Calcutta however over the gate the principal doorway of 26 Váránasi Ghose's Street, there is a trellis work arch in which in the clouded sky the Sun God is represented on a chariot with one wheel—a unicycle **एकचक्ररथ** drawn by a team of Seven Horses and driven by a bird faced small figure of Aruna **अरुण.** But the females of Bengal one and all of the orthodox class observe the annual worship of the Sun God in the month of Agraháyana which is known

amongst them as **इतुपूजा**. On the Sundays of that Solar month, they adore the Sun God and recite amongst them legends which go by the name of **इतुकथा** observing fastings and abstaining from certain articles of food. **इतु** a colloquial term in the Bengali vernacular may be traced to **ऋतु** the seasons or to **इडु** meaning sun-shine, heat, shining slowing, heat, alight, etc. It cannot be reasonably related to **इति** = arrangement or to **ईति** = seasonal calamity. Ethnologists should be able to explain it by reference to the **कथा**.

2. The next divinity invoked is **सोमः** Surely this is meant to be the moon and not the drug **सोम** better known as **सोमलता**. The Moon is more nearly connected with our modern religious rites than the Sun, though most of our observances are by the day, by sunlight. The **तिथि**, the lunations are the important elements in our ceremonies. The months for religious observances are lunar. There are two modes of reckoning the lunar months : the **गौण चान्द्र** and the **मुख्य चान्द्र**. The former is reckoned from a full moon to next full moon : and the last **मुख्यचन्द्र** from a new moon to the next new moon. When two new moons happen between two Sankrantis that period of lunar month is considered as unfit for certain observances. Gaunachándra-mása **गौणचान्द्रमास** is ordinarily used, as also in **जन्मतिथि, जन्माष्टमी, शिवरात्रि, वारुणी, पितृपक्ष, अष्टका**. But in Anniversary Sraddhas, **गर्भाधान**, etc., **मुख्यचन्द्र** is used.

चन्द्र is said to have a scar on his disc and every possible explanation has been given according to the genius of the author from an old decrepit woman drying her wool, to a horned Deer which the Bengali poet has described in the well-known line কাঁদেরে কলঙ্কী চাঁদ মৃগলয়ে কোলে। Though it resembles in its brightness the metal silver the term **चन्द्र** means gold as well as a pearl with a red tinge the root is said to be **चदि** = to shine. Of all the luminaries none has been so severely dealt with as the Moon. Even in the Western countries such terms as moony, moonshiner, moon-struck are terms of abuse. With the eastern people equally disreputable legends are connected with the Moon. **चन्द्र** is said to have first caused the creation of the fell disease variously named by physicians as consumption, pthisis, tuberculosis and so forth. The origin of **राजयक्ष्मा** is described in the Puráṇas as caused by the curse of the parent of the 27 or 26 asterisms, the

तारकs with whom **चन्द्र** is said to have been married but he lived with only one of them, *viz.*, **रोहिणी**।

सर्वदा यो दिवारात्रौ सन्ध्यायां वनितारतः
सेवते सुरतं तस्मिन् राज़यक्ष्मा वसिष्यसि
प्रतिश्याय श्वासकाससंयुक्तो मैथुनं चरेत्
स ते प्रवेश्यः सततं श्लेष्मणश्च तथा विधिः
... ...
क्षीणत्वं भवतः कृत्यन्ततस्त्वं विषयं कुरु
द्रुतंगच्छ यथाकाम चन्द्रात्वं विमुक्तोभव।

Thus it was removed or expelled from the Moon. The Kalikà Puráṇa describes the regent of **राजयक्ष्मा** as

दंष्ट्राकरालवदनः कृष्णांगारसमप्रभः।
अतिदीर्घः स्वल्पकेशः कृशो धमनिसन्ततः॥
अधोमुखो दण्डहस्तः काशविंश्रम्य सन्ततम्।
कुर्वाणो निम्ननेत्रञ्च यौषासम्भोगलोलुपः॥

Of the 20 names recited in lexicons of the Moon **अब्जो** refers to its origin as born of the sea (in the churning of the Ocean ?) The mark on its disc (**बिम्ब** or **मण्डल**) is sometimes called **शश** a rabbit for its likeness : but some eastern authors say **छाया हि भूमौ शशिनीमलत्वे** and suggest that they are the reflections of the earth on the face of the moon. The waning and waxing nature of the satellite is said to have given the names of **सोम** to it. Grammarians derive it from **सूयते जायते। नवो भवति जायमान-इति श्रुतेः** and from its diseased condition is named **ग्लौ.** But other authors say **उमया सह वर्त्तते सोमहरशिरसि स्थितत्वात्.**

The pencil of the Solar ray which illuminates the disc of the moon is called **सुषुम्ण.**

सुषुम्णः सूर्यरश्मिश्चन्द्रमागन्धर्वइत्यपि निगमाभवंति। सोऽपिगौरुच्यते पर्ववति भास्वतीत्यौपमन्यवोऽथाप्यस्यैको रश्मिश्चन्द्रमसं प्रति दीप्यते तदेते-नोपेक्षितव्यमादित्यतोऽस्य दीप्तिर्भवति—

Yáska has under 15 names of gold given **चन्द्र** as the second, and the commentator derives it from **चदि आल्हादनेदीप्तौ च.** But in reciting **मध्यस्थानदेवता** both the terms **सोमः** and **चन्द्रमा** occur under **षट्त्रिंशत्पदानि.**

Although coming in the invocation immediately after सूर्य the term सोमः naturally appears to mean the satellite Moon and not as some commentators say सपुनरेषः ओषधिः हैमवतो मौजवतोवा । सकस्मात् सुनेते अभिषूयतेहि असौ यज्ञे । The Satapatha Bráhmaṇa has—

तमभिमृशति । यत्तेसोमदिविज्योति र्यत्पृथिव्यां यदुरावन्तारक्षे ।
एतास्तिस्रस्तनूरेषु लोकेषु विन्यधत्त ॥

सोमोवैवाजस्तस्य चन्द्रमास्तृतीयमयं यः पवते स तृतीयमिति सतनूकरणेतं सर्वस्वतनूभूत माप्यायति तस्मादस्यैव स्वतनूर्यच्चन्द्रमा रसात्मकत्वात्

Further on in the Ṛk we have

स्वादिष्टया मदिष्टया पवस्व सोमधार्य and चन्द्रमसो वैतस्य वा

The Commentator says :—

चन्द्रमसोवेतिचन्द्रत्वमापन्नस्याप्यौषधिसोमस्य वा इतरथा अप्राकृतप्रक्रिया स्यादनधिकारादस्मिन् प्रक्रमे चन्द्रमसः । चन्द्रमसोवाधिदैवमापन्नस्य &c.

Besides we find the following as regards the connection of चन्द्र with मासः But मासः is निर्मातासोमओषधि सर्वस्य किलौषधिः—

स मानां मास आकृतिः

Commentator says :—

सोमस्य चन्द्रमसःकलोपचय मनु प्रत्यहमेकैकश्येन कला इव चन्द्रमसः पर्णान्युपचीयन्ते स पौर्णमास्यां पञ्चदशपर्णः सम्पद्यते पौर्णमास्याः पुनः परतः कलाहानौ चन्द्रमस इव एकैकं पर्णं अपचीयते इति ओषधेः सोमस्य चन्द्रमसः सम्पद्यते ।

Kavirájas no doubt have relying on this similarity in the Commentaries say :—

सोमलता लक्षणं रसायनतन्त्रे स्मरन्ति—उपचयापचयाभ्यां पर्णानां ओषधे सोमस्य लक्षणं निरूपितं ।

Yâska's Commentators have derived चन्द्रमाः thus कस्मात् ? सहिचायन् यण्यन् सर्वभूतानि उपर्यवस्थितो द्रमति गच्छति। अथवा चन्द्रमाता चन्द्रश्चासौ माता च निर्माता सर्वस्येति चन्द्रमाः चान्द्रं मानमस्य इतिवा।

The Ṛk quoted above—

नवो नवो भवति जायमानो इह्नां, &c.

Its Ṛṣi is सूर्य्यः, दूणाशो चान्द्रमसेचरौ विनियोगो राजयक्ष्मा गृहीतेष्टौचा चन्द्रमाः प्रतीच्यां दिशि पूर्वपक्षादि उपक्रम्य उपक्रान्त वृद्धिः अस्तंगते आदित्ये सश्चादादित्यस्य प्रतिमासं जायमानो नवो नवो भवति ।

How far this resemblance holds good as to the herb called Soma सोम has to be determined by those who are competent in the study and habits of herbs. There must be some foundation in imagination or in reality for this peculiar habit of the plant

There are however many poetical and romantic ideas current in the East as in the West—more civilised though they be, the people of those countries do not seem to have as yet got rid of them. The poets assure that the अशोक and the चम्पक never blossom until spat upon by females or kicked by them. The story of the हंस Geese said to drink only the real milk leaving the diluting water in the vessel.

पयोम्बुभेदोहंसःस्यात् षट्पादैर्भ्रमरः स्मृतः ।+++

शरभीष्टभिः पादैः सिंहश्चाससटान्वितः ॥

It is believed that the crow though endowed with two eyes sees only by one at a time and that lays eggs once only in the lifetime. That like ओषधीः which perish after bearing fruits फलपाकान्ताः the crab perishes as soon its eggs are vivified, they rip open the carapace. The same idea has also been extended to the सिंह lion. The lioness is said to die as her cub rips open her womb and comes out from that rupture, a Cæsarian process of genesis.

The Somalata सोमलता is said to have a grey bark for in the वनौषधि वर्ग we find सोमवल्क a synonym of an acacia खदिर which has a whitish bark सोम इवशुक्लं वल्कल मस्य. This is confirmed सिते च खदिरे सोमवल्कँ स्यात्.

In another place we find कटफले शुक्लखदिरे च सोमवल्कः

The *Bráhmi Sáka* ब्राह्मीशाक at some places called भूनिम्ब is also known as सोमवल्लरी, a bitter herb said to clear the throat and is resorted to by songsters to improve the memory. Some authors however (ब्राह्मी तु मत्स्याक्षी वयस्था वल्लरी) identify it with the sacred Soma-latá, because the Commentator says सोमेन यागार्थमुपात्त इति सोमवल्लरी- The *Guduchí* गुडूची is also known as सोमवल्ली because of its attributes अमृतत्वात् सन्तापहरत्वाय सोमवल्ली. Whatever that might be the सोम in the invocotary hymn सूर्य्यः सोमः, &c., evidently means the luminary Moon and not the herb सोमलता.

The सोमलता of the Vedas or the सोम is perhaps as ancient as the श्रुतिः. The term perhaps in those Days meant the herb and not the luminary to which it came subsequently to be applied. What is the

Vedic सोम is a debatable matter for we have nothing but traditions to enlighten us on the point.

Our Ṛṣis have left no technical writing behind them nor plates and drawings to identify them. The herbs and drugs are described by their supposed physiological and therapeutical virtues, many of which were panygerics, metaphors and allegories predominating.

The सोम had become scarce in the Pauranic age and its substitutes are mentioned even in the earlier Darśana **सोमाभावे पूतिका.** Kátyáyana says :—

सोमापहरणे अव्यक्तरागपुष्पाणि तृणानि सोमकार्थे निधाय अभिषव कुर्य्यात् वस्तुकालीन खादिरवृक्षस्य वल्लीरूपा अंकुराजायमाना श्येनहृतमित्युच्यते तत् श्याम कान् सोमसदृशान् लता विशेषान् पूतिकान् &c. **हरितकुशान् अशुष्कान् दर्भान् वा पूर्वपूर्वाभावे उत्तरोत्तरान् प्रतिनिधाया भिषुणुयात्—**

Jaimini in his Mimánsa in the Chapter entitled **पूतिकस्य सोम प्रतिनिधित्वाधिकरणम** says **यदिनसोमं विन्देत् पूतीकान भिषुणुयात्.** This is not the only instance of **प्रतिनिधि** wherever **विनष्टेहिसाधने साध्यसिद्ध्यर्थं साधनान्तरम् उपादीयते श्रुतस्य अभावात्.** This passage at once shews that even **सोम** always accessible **सोम** had become so scarce that botanists relying on the identification of the modern pandits have been misled to accept Asclepia acida, Sarcostemma veminale or brevistigma as Soma. Even the learned late Prince Ráma Varma of Travancore in the Sixties kindly sent in a wardian case a few living plants of the last as the true Somalata of the Śastras. Dr. Watt after long deliberation identified the **सोम** to be Ephedra vulgaris or a species of it. Whatever it might have been the Thibetans still use a dry powder of some herb which they call Fap. to excite fermentation in barley boiled. Dr. R. Mitra is not very far from his suggestion that the **सोम** juice itself was no beverage, it helped fermentation in other decoctions. As to the derivation of the term **सोम** in a Tantrik way the following lines from a pamphlet on Durga Puja had better be given.

ब्रह्मविद्याभिमानात्यां गौरीतिपरिचक्षते ।

सोमोयं यैामयायोगात् परमात्मा प्रकीर्त्यते ॥

3. The third god invoked is **यमः** Pluto, the regent presiding over the dead ; the lord of death **यमयति उपरमयति** from **यम** = to restrain. He is in charge of the region **नरक** which is his capital and where he

sits in judgment on the dead. He has been identified with Death and Time. There are fourteen of them यम, धर्मराज, मृत्यु, अन्तक, वैवस्वत, काल, सर्वजीवक्षय, उदुम्बर, दध्न, नील, परमेष्टि, वृकोदर, चित्र and चित्रगुप्त. From which last the Káyasthas suppose to have descended. Is it because चित्रगुप्त carries the same duties in the court of Death as a writer does ; recording all the actions of the mortals. चित्रगुप्त must no doubt have suggested the duties of the Patwaris as regards fiscal matters as the keepers of the मद्रापञ्जि do with the endowments to the Temple of Jagannath. But neither of the terms Káyastha and Patwari command much respect in Hindu society however elated they be by official position ; poets and jesters have spared neither काकात्लौल्यं (का) यमातक्त्रय्यं (य) and the (स्थ) of a स्थपति a mason make up the word Káyastha. Which is to be abhored as the dung of crow. The पा of a पापिष्ठ the टा of a Tangon pony and the रि of a ॐणछेंचर one whoever repays his debts make Patari.

4. The next God is काल Time or Death for it means both. कालः सृजति भूतानि कालः संहरते प्रजाः But this काल is evidently Time, Tempus as the सन्ध्याs immediately follow.

5 and 6. सन्ध्ये the Dawn and the gloaming. Of Dawn, Uṣá there is no need to dilate but of the gloaming there are the Tantrik metaphoric divinities.

सन्ध्या is generally preceded by the term सायं for we find दिनान्ते तु सायं सन्ध्या which begets the पितृs. पितृप्रसू.: Grammarians trace the term सायं from the same root as नाशयति because the day ends with it: for षो = to end or destroy. However the term सन्ध्या may be also derived from सन्धि = union, junction which cannot be otherwise than with the ends of two things—here day and night—and therefore there must be two such periods the Twilight either morning or evening. The invocatory hymn therefore has सन्ध्ये, as the उषा Dawn has not been separately mentioned. But the term सन्ध्या does not here mean that religious observance which is observed by the Hindus ; which term may be traced to सम्यक् ध्यायन्तिता. Other authors have सन्ध which Váchaspati understands सन्धिः प्रोक्ता तथा सन्ध्या अन्धकारस्तमः स्मृत.: Although the term पितृ = paternal ancestors the manes of the deceased progenitors, has been derived by Grammarians from पा = to nourish पिता = पाता and पितुः that which belongs to पिता (is not the father the nature's Banker to his son ?) = अन्नं ; the term पितरः has been included in the Aitareya

Bráhmaṇa under **पञ्चजनाः—देवमनुष्या णां गन्धर्वाप्सरशां सर्पाणाञ्च पितॄणां चैतेषां एतत्पञ्चना,** etc. **पञ्चजना** makes no distinction of sex, it means the community ? **पञ्चशब्दे स्त्रीपुन्नपुंसकेषु विशेषो नास्ति.** In talking of the divinity, Durgácharyá quotes **अश्वप्रभृतीन्योषधिपर्य्यन्तानि अदेवता** not gods, are adored as Gods **देवतावत् स्तूयन्ते * * तेश्रात्मनेापि हिताहितं न प्रतिपद्यवन्ते** But they **स्तोतुरभिमतस्यार्थस्य पतित्वंकरिष्यन्ति.** They simply are supposed to fructify the desires of those who pray. But the objects prayed and adored **न हितानि स्तुतिनिन्दे विशेषतो विदुः।** This is the meaning of the phrase **मन्त्रदेवतालक्षणं।**

Although there is not any distinction made in the **पञ्चजना** Yáska has enumerated **अनुमति, राका,** etc., and such other **कालाधिदेवा**s as **देवपत्न्यः मध्यस्थान** individualities.

अनुमती राकेति देवपत्न्या वितिनैरुक्ताः पौर्णमास्याविति याज्ञिका या पूर्वा पौर्णमासी सानुमतिर्योत्तरा साराकेति विज्ञायते

अनुमतिरंजुमनना त्तस्या भवति

They are all divinities of time associated with the moon.

पौर्णमास्यमावास्ययेानक्षत्रेष्टकामध्य उपधानान्नक्षत्रत्वमतश्च दर्शनात् सर्व एवायं ज्योतिर्गणो ग्रहनक्षत्र तारकारूपो रसप्रायो मूर्त्ति माप्नुवन् मध्यस्थान एवेति लक्ष्यते

Amara says **कलाहीने सानुमतिः पूर्णेराकानिशाकरे,** *i.e.*, **चतुर्दशी युक्तापूर्णिमा अनुगच्छन्ति 'अनुमन्यन्ते' देवाः पितृसहिता.** But Ráya and Sarvánanda add **उदयकाले प्रतिपदयुक्तेति**

In the Vájasaneya Samhitá we have **अनुमन्यस्वानुमत,** etc. Yáska says **या पूर्वामावास्या सा सिनीवाली योत्तरा सा कुहुरिति.** Amara Simha has described them **सादृष्टेन्दुः सीनी वाली सानष्टेन्दुकला कुहूः।**

7. **भूतानि**—Beings generally, existences and grammatically been gone, past, but distinguished from **प्रेतः** (gone hence). Amara classes the **भूत** as of the same origin as the gods : they are like **विद्याधर, अप्सरस, यक्ष, रक्ष, गन्धर्व, किन्नर, पिशाच, गुह्यक** and **सिद्धः** They are **देवांशक** Demigods. Uder the **विद्याधर**s, the foremost is **पुष्पदन्त** who is said to have charms, colyriums and mystic mantras : they are jugglers and are said to assume any form, and able to traverse the air as eternally youthful. **उर्वशी** and such others are said to be women of the gods generally frequenting baths and bathing places. **कुबेर** literally the deformed (for the rich or wealthy misers are no better). The term **यक्ष** may be traced to the root of **याग-यजन** adoration for wealth is always extolled. But we somewhere find **जक्ष** the (**जक्‌**) of the Bengali ladies, the **जटेबुड़ी** the fanciful

treasurer and custodian of silver, etc., utensils who lends to be returned. It has to be considered how the জটেবুড়ী of Bengal is located in tanks and ponds. See old doggerel in the Bengali vernacular much current in the fifties of the last century in Calcutta which should not be out of place here.

হেদোর এঁদো-জলে যেওনেরে ভাই
কেষ্টো বন্দ জটে আছে শিক্‌লী দেবে পায় ॥

The term **जक्ष** refers to the devouring avarice of the miser—a cannibal as all userers are metaphorically.

रक्ष—the chiefs of them are **सुकेशी, माल्यवान** of the legends. May one be saved from them !

गन्धर्वा: The chief of them Háhá **हाहा** Huhu **हुहू** not the Huns ? the professional musicians and songsters.

किन्नर as the term implies may be men, with body of a horse or may be men with the face of a horse. There is a saying current in this part of the country that the thieves have not faces like horses.

पिशाच. Those who drink blood. The blood-suckers. (Misers?)

गुह्यक. Vyádí **व्याड़ि** identifies **यक्ष** and **गुह्यक** those who protect treasures are **गुह्यक** such as the legendary **मणिभद्र.**

सिद्ध are those who have somehow acquired some of the yoga **ऐश्वर्य्य.**

भूत. They are said to be the followers of Rudra the fierce God of the Mountains. They have been variously described according to the fancy of authors. Some make them with a downward face. The Bengalis make the Pretinís **পেতনী** with their toes and fingers of the feet reversed, turned backwards. Is it due to the prominent heel-bone of a skeleton ?

But **प्रेत** is derived from **प्र + इत,** beforegone, those who have departed before us—a ghost, a goblin, a sprite who animate the carcasses of the dead with evil motives.

But the **भूतानि** invoked in the above Mantra perhaps mean the elements the constituents of this universe.

8. **अह:** the day, a portion of Time.
9. **क्षप** the night.

10. **पवन** the regent of wind, the Maruts or Váyu **वायु** who have been enumerated as 49 in number seven divided seven times. There is some distinction made between **पवन, मरुत्**, and **वायु**. **पवन** is to purify. We have **पवस्व सोम मन्दयन्। पव। अध्यषणा** request solicitation with which the term has been recited.

Pu (**पू**) = to be pure or make pure. Wind purifies **पन्थावातेन शुध्यति.** It means also water for that also purifies, washes out the dirt—hence **अभ्युक्षण**—sprinkling, wetting **अभि + उक्ष** to moisten —**पवि = वाक** and hence **पवित्र** means **मन्त्रादि, पवित्र** also has been recited as one of the numerous names of **उदक** water. But **वात** is a **मध्यस्थान देवता. वायुः** from **वा गति गन्धनयोः** because it moves in space. **मरुत्** means also gold whether small or great it pleases **मितममितं वा रोचयति.** A legend is connected with this name **मातेः पूर्वार्द्धं, रौतेवोत्तरार्द्धं**. Some reckon **मरुत्** as one of the names of silver **रूपं.** It has also been recited as one of the names of an officiating priest **ऋत्विज.** Is it because of the honorarium. But it has also been recited with Dhátá **धाता**, Rudra **रुद्र** and other **मध्यस्थानदेवता** ; and the Commentator says **मितंरुवन्तिस्तनयित्नुलक्षणं शब्दंकुर्वन्ति** or because **मरुदक्षरित्वं द्रवन्ति** as in **आविद्युन्मद्भिर्मरुतः स्वर्कैः।** Of the **मध्यस्थानदेवता** the **मरुतः** are the first **प्रथमागामिनो भवन्ति.** The Commentator says, why the foremost. **वायुरेवहि भेदेनापेक्ष्यमाणो मरुदभिधानेावसुवचनभागभवति।**

आरोदसी अपृणादोत मध्यं पञ्चदेवा ऋतुशः सप्तसप्त

This Ṛk suggests the sevenfold nature of Váyu such as **शुक्रज्योतिः चित्रज्योति** thus we have **सप्तसप्ता देवगणाः मारुतेषुगणेषु सप्तकपालेषु.** Besides in the Agni Puráṇa we have **सप्तधा पुत्रत्व विचारिणः मारीचात् कश्यपाददित्यां ये जज्ञिरे.** This also appears from the Bhágavata **कश्यपात् गर्भमाधत्त सजूरिन्द्रेण पञ्चाशत् देवास्ते मरुतो भवन्.** The Vártika says **मध्यमावाक् स्त्रियः सर्वाः पुमान् सर्वश्च मध्यमः। गणश्च सर्वे मरुतोगणभेदाः पृथक्कृतेः।** Sáyana in his commentaries says—

येमध्यस्थान देवगणाः समाम्नातास्तेसर्वेपि मरुतआख्यायन्ते तथा चाहुः सर्वा स्त्री मध्यमस्थाना पुमान् वायुश्च सर्वगः। गणाश्च सर्वे मरुत इति वृद्धानुशासनम्

The sages have made little difference between the gods Váyu and Indra, for, we find—

एवमेतस्मिन् मन्त्रे ऐन्द्रसूक्तमध्यपातित्वात् इन्द्रप्रधाने यद्वाय्वभिधानम् तत् इन्द्रस्यैव विशेषणार्थं व्यञ्जनमात्रं।

11. दिक्पतिः Lords of the 10 quarters—the east, the south-east, the south, the south-west, the west, the north-west, the north and the north-east, besides, the zenith and the nadir; these are also counted as directions; each quarter is said to be presided over by a regent deity, and they are in order आखण्डलः, अग्निः, यमः, नैर्ऋतः, वरुणः, पवनः, धनाध्यक्षः, शिवः, ब्रह्मand शेषः। (The second Vâyu evidently is meant for the regent of the quarter north-west and not the Maruts). The Dik-patis named above are collectively invoked.

12. भूमिः the earth of the twin द्यावापृथिवी.

13. आकाश the अन्तरिक्ष, the space which intervenes.

14. खचराः are those who move about space, other than the immortals.

15. अमराः The immortals.

These are all invoked either as witnesses or as supporters and defenders. The whole gist of the Hindu pantheon leads to the unity.

The several Puráṇas which teem with legends about the origin, behaviour and conduct of the gods, give as many different versions as their individual fancies suggest. The same Puráṇa sometimes at two different places gives diverse versions. Many have complained of the diversity of the Puráṇas and on this have based their ideas of the confused nature of Hindu mythology. It is not unfrequent to find the same god once a husband, at another time a brother and again a son of the same goddess. But Yáska as quoted above has cleared the labyrinth by pointing out, that gods are not men and they should not be viewed in the light of mankind. They are Iśvaras, powerful, but this is only an exoteric explanation. Esoterically, he says they are इतरेतर जन्मा. He has not, however, in so many words said that they exist only in the minds of the devotees but his indications are plain.

The Sun God **Surya** (सूर्य्य) is considered in this country, as in others, the Regent of the east. But in the Mantra quoted above for invoking the so-called witnesses to a religious observance the Sun is the first identity invoked. He, however, has no place in the list of Dik-patis, the rulers of the quarters, of the compass. Indra is said to be the ruler of the east but as अखण्डल आखण्ड = नास्तिखण्डमत्र the whole, the entire, while आखण्डयति परबलं = आखण्डल because the East ignores the other quarters being vividly identified. But पवन, वायु, मरुद्गण all are इन्द्रs as shewn in the Rig Veda, and Iśa (Mahádeva, Śiva) is the ruler of the

north east, the north being the domain of **कुबेर** who is the treasurer of Mahâdeva. Mahâdeva himself at different places is represented as a penurious God. Why not in a word then let us come to the conclusion that the pantheon is built upon words. But is it not too hasty a conclusion ? It may be that many of the numerous gods and goddesses of our pantheon can be traced to the names they bear. **यथानाम तथा गुणः** But why not the reverse **गुणाश्रित नाम. नाम** has been derived by grammarians from **णम** to call, to address, but it has not unoften been used to imply a certainty, a possibility. **णम** means to salute as in **प्रणाम**, hence perhaps, to bend, to bow down, to which no doubt is related the term **नम्र** the pliant, easily to be bent, the mild as opposed to stiff. It means also to sound.

नाम॒ नामै॒व ना॒मम॑ नपुꣳस॑कं पुमा॒ꣳस्त्यस्मि ×××

परमात्मरूपेण स्तोतुं परमात्मनः सर्वात्म्यं उच्यते। Sáyana explains **मेमम पूर्वज्ञान दशायां देवो मनुष्यो गौरश्व इत्येवं तत्तज्जन्मसुयत् नाम व्यवहियते तत् सर्वं नामैव नतु परम्पर विलक्षणः कश्चिदर्थोस्ति,** The Chhandasas say **वाचारम्भणं विकारो नामधेयमिति** Whatever body, etc. we see is only mere name formed by, speech.

Name in the English language has been derived from the Latin nomen, noscere to know, not much different to the Sanskrit **नामन-ज्ञ** to know. In the Sântiparva of the Mahábhárata some Nirukti of names is given. **यानि नामानि वेदेषु.....सुपुराणेषु यानि गुह्यानि कर्मभिः।** There in under **गौणनाम** some are said to be **कर्मधानि.** Gaurichandra classifies names under five heads of, course grammatically

उपाद्यन्तं कृदन्तञ्च तद्धितान्तं समासजम्।
शब्दानुकरणञ्चैव नाम पञ्चविधं स्मृतम्॥

Take, for instance, **Chandra** (चन्द्र) which term has been traced to **चन्दतेः कान्तिकर्मणः** and **चन्दनम् इत्यपि अस्यैव चन्दतेर्भवति तदपि कान्तम्। अथवा चारुद्रमति** etc. **चम्यमानो भक्ष्यमाणो** etc., and then **चारुरेचेः** etc. Remembering that **फट् खट् जही भिन्द्धि क्रूरवाच्यानि** and the **निरुक्ति** of **वषट्कार** *i. e.*, **व, स, तकार** the three letters much used in the Gáyatri whose skull was metaphorically smashed by Bṛhaspati **बृहस्पति** the author of the atheistic philosophy **चार्वाकदर्शन.** it can not be quite unusual to trace **चण्ड** from **चन्द्र.** Amara says **क्रोधजोऽमर्षणः कोपी चण्डस्त्वत्यन्तकोपनः।** for **चडि = कोप.** Bengali চটা and **चण्डिका, चण्ड, चण्डी चण्डिका, चण्डा** all from **चड़ि. चण्डीतु कोपनायाः स्यात्.** hence we have **उग्रचण्डा प्रचण्डा चण्डोग्रा चण्डनायिका चण्डा चण्डवती चण्डरूपा अतिचण्डिका** all said to be **शक्ति** who surround the goddess **दुर्गा** or her some other emanation as **महिषमर्दिनी, कात्यायनी** etc. The Nirukta of **चामुण्डा** is given in the Devi

Mahátmyam यस्मात् चण्डञ्च मुण्डञ्च गृहीत्वा त्वमुपागता चामुण्डा, etc., the term चण्डाल is used both to the offspring of an illicit connection of Brahman female ब्राह्ण्यां शूद्रेण जनितश्चण्डालः। 'वृषल' excludes marriage and therefore illicit, as well to those who are ungentlemanly in dealings.

असूयश्च पिशूनश्च कृतघ्नो दीर्घरोषकः।
चत्वारः कर्मचण्डालाः जन्मतश्चापि पञ्चमः॥

Ananta (अनन्त).

The term literally means endless. It is generally applied to the great snake which is said to sustain or support the earth. In the neutral form अनन्तं is the sky, the atmosphere, æther because it is supposed to have no end. From this idea the term has been used as a name of Viṣṇu and in the feminine form अनन्ता a name of Parvati. Besides infinity, the term means also innumerable. How it has been used to apply to Baladeva has to be seen from Pauranic legends. Ananta is said to be a brother of Vásuki, who is described as the prince of the snakes and the ruler of the Nether region. अनन्त is in some places described as शेष literally the end. He is acknowledged to be a partial manifestation of Viṣṇu and has been identified with हलधर, बलराम brother of Kṛiṣṇa. In the Viṣṇu Puráṇa he is described as holding a plough and a club. Ananta is said to have attained a thousand heads as a boon from Brahmá whom he propitiated by penances. Snakes and serpents have been from the earliest times regarded with awe and avoided as objects of hatred. This no doubt has extolled them to be as possessing properties of a mystrious nature ; dread investing them with all sorts of fanciful powers. A snake in the grass is a thing to be dreaded, the Evil one has been likened to a serpent or snake and the Naginis amongst all nations have been described as females in the upper half of the body all below is reptilian. The miracle of the कालीयदमन in connection with कृष्ण is not much different from mythological legends of other countries The idea of eternity—without beginning and end, is representated by a snake swallowing itself—no doubt derived from a circle which ends and begins from nowhere. The Gnostics and the Rosicrucians had their peculiar symbols founded on such ideas. But Ananta a name for a snake or serpent has to be traced to some other process of imagination. It can not be said to have been immediately derived from the appearance of a snake. Every snake or serpent excepting what is called शेष and अनन्त are names of special indivi-

dualities and not of the reptile species of snakes and serpents. Serpents are the **सर्प** which without limbs creep along. They are generally named in the Sanskrit books as **नाग** because they reside in hills or because they have no limbs by which to move. Some, however, derive the term **नाग न गच्छति इति अगाः** and **न अगाः नागाः**. Being supposed to be the offsprings of **कद्रु** they are **काद्रवेय**, *i.e.*, the progeny of the tawny. Names of individuals or of species are **शेष, वासुकी, तक्षक, ऐरावत, महापद्म, कमल, अश्वतर, एलापत्र, शंख, कर्कोटक, धनञ्जय, महानील, महाकर्ण, धृतराष्ट्र, बलाहक, दुर्मुख, मणि**. The name **शेष** implies that which subsists even at the end of a kalpa, long-lived. **शितष्टिकल्पान्ते तिष्ठति अपि** and authors say that **शेष** and **वासुकी** are **सर्पराज द्वयमहिपतौ**. Both the terms **शेष** and **अनन्त** literally mean the end (endless) but **वासुकी** because it carries **वसु** wealth-gem on its head or, because, it bears the abodes of all living beings, the earth **वसु**.

The **Vasus** (**वसु**) are eight in number, *viz.*, **धव, ध्रुव, सोम, विष्णु, अनिल, अनल, प्रभुष, प्रभाव**. The term **वसु** however has been derived from **वस्** to abide. Vasu is also a class of divinities. There are several of these Gaṇas, and Gaṇesa or Gaṇapati is their chief. The classes are

1. **आदित्य** they are 12 in number.
2. **विश्वेदेवा** are 10 in number.
3. **वसु** are eight.
4. **तुषिता** are thirty six.
5. **आभास्वरा** are sixty four.
6. **वाताः** one less than fifty.
7. **महाराजिक** two hundred and twenty.
8. **साध्या** twelve in number.

These are called **संहिता देवा** or **गणदेवता**. The Vasus are said to be the offsprings of **अदिति**, chiefly, attendants of **इन्द्र** who is **वासव**. In some books, we have **आपोध्रुवश्व सोमश्च धव** (or Viṣṇu) **श्चैवानिलोऽनलः। प्रत्यूषश्च स्वभाव-श्च प्रभावः। वसवोष्टौ प्रकीर्त्तिताः।** The Harivansa begins with the genesis of the gods and demigods of the pantheon shewing how the Vasus were born and who they were. **आपस्य पुत्रो वैतण्ड्यः श्रमः शान्तो मुनिस्तथा। ध्रुवस्य** (the pole star) **पुत्रो द्रविणो हुतहव्यवहस्तथा॥ अनिलस्य शिवा भार्य्या यस्याः पुत्रो मनोजवः। अविज्ञातगतिश्चैव द्वौ पुत्रावनिलस्य तु॥ सुत हव्यवहः** is Agni who is **द्रविणोदाः**

अग्निभूः कुमारः कार्त्तिकेयः स्कन्दः, etc., are all synonyms of Kártikeya but here we find

अग्निपुत्रः कुमारस्तु ... ... अपत्यं कृत्तिकानान्तु कार्त्तिकेय इतिस्मृतः।
स्कन्दः सनत्कुमारश्च सृष्टः पादेन तेजसा

And विश्वकर्माः कर्त्ताशिल्पसहस्राणां त्रिदशानाञ्च वर्द्धकिः.....मनुष्याश्चोपजीवनी यस्य शिल्पं महात्मनः - This is the regent of the several guilds of artisans.

कद्रुर्मुनिश्च राजेन्द्र तास्वपत्यानि मे शृणु ।
तुषिता नामतेऽन्योन्यमूचुर्वैव स्वतेऽन्तरे ।
चाक्षुषस्यान्तरे पूर्वमासन् ये तुषिताः सुराः । वैवस्वतेऽन्तरे ते वै आदित्या द्वादश स्मृताः । तेषामपि च राजेन्द्र निरोधोत्पत्तिरुच्यते । यथा सूर्य्यस्य गगने उदयास्तमयाविह एवं देवनिकायास्ते सम्भवन्ति युगे युगे

The **Adityas** (आदित्य) of the गणदेवा are इन्द्र, धाता, पर्ज्जन्य, त्वष्टा, पूषा, अर्य्यमा, भग, विवस्वान्, विष्णु, अंशु, वरुण and मित्र.

The **Visvedevas** (विश्वेदेवा) are still extant in the pantheon; being invoked in all Sráddhas other than एकोद्दिष्ट. They go in twins and each couple has special occasions assigned for their worship. In ordinary पार्वणश्राद्ध the couple पुरू रवा माद्रवः ॥ In Nandimukha कामकाजौ ॥ The other who go in pairs are क्रतुर्दक्षौ, वसुसत्या, and धृतिः कुरुः ॥

The **Sadhyas** (साध्या) are मनः, अनुमन्तः, विष्णुः, मनुः, नारायणः, तपो, निधिः, निमिः, हंसः, धर्म्मः, रिपुः, प्रसूः ॥

The **Rudras** (रुद्राः) eleven in number are अजैकपादऽहिर्ब्बुध्नस्त्वष्टा रुद्रश्च वीर्य्यवान् । हरश्चैवाथ शम्भुश्च त्र्यम्बकश्चापराजितः । ईशानो भुवनेशश्च

The name **Marut** (मरुत) has been derived in the Purana from रुद्द to cry. Do not weep. Has it anything to do with the root of रूद्. Some books mention the following as the 11 Rudras, *viz.*, अजैकपाद, अहित्रध्न, विरूपाक्ष, सुरेश्वर, जयन्त, वस्त्ररूपत्र्यम्बक, अपराजित, सवित्र and हरः from रुद्द to weep. वायु rides a पृषत deer and therefore, one of his names is पृषदश्व. Pṛiṣata is a hogdeer, porcine deer. The deer is connected with Rudra as शिव and he is meditated as holding a deer परशुमृगवरा etc., हस्तं. The marks on the moon have been by some described as a deer mark and by others as a rabbit mark शशांक. Some see an old woman with the spindle.

Vata (वात). There are 49 of these, being cut seven times in seven parts each when in the womb. The legend says that Indra afraid of being deprived of his heaven entered the womb of his mother and dissected the fœtus first in seven parts and then each again into seven parts.

As **Vata** (वात) wind riding a deer it may be because of the swiftness of the motion of wind or might be for पृषत means a drop of water because it rides on drops of water ছাঁট in Bengali and বৌছার-বায়ুছাঁট for drops or particles of rain blown by wind-beating rain. (विमूष).

In the Pauranic legends connected with मरुत and वायु, we ordinarily find seven of them. Has it anything to do with the seven स्वर in music ?

The division of each seven into seven other parts thus completing the one less fifty group of them appears however in some legends. Agni Puráṇa gives their names.

एक ज्योतिः, द्विज्योतिः, त्रिज्योतिः, ज्योतिः, एक शक्रः, द्विशक्रः, त्रिशक्रः, इन्द्रः गत्यदृश्यः पतिसङ्गत, परमितः, सम्मितः, सुमितः, वृत जित्, सत्यजित्, सुषेण, सेनजित्, अन्तिमित्रः, अनिमित्रः, पुरुमित्रः, अपराजितः, अतः, ऋतवाहः, धूर्त्ताः, वरुणः, ध्रुवः, विधारणः, देव देवः, ईद्वक्षः, अद्वक्षः, मितशिन, व्रतिनः, प्रसद्वक्षः, सभरः,धाताः, दुर्गः, धितिः, भीमः, अभियुक्तः, अपात् सहः, द्यति, दूर्ध्वा, द्यपुरनाइ, वासः, कामः, जयः, विराट्॥

In the Siddhánta Śiromani, ordinary **स्थूलवायु**, *i.e.*, perceptible airs or winds are mentioned which are recited to be seven in number as encircling the earth.

भूवायुरावहइहप्रवहस्त दूर्द्धास्यःदुद्वहस्तदनुसंवहसंज्ञकश्च । अन्यस्ततो पिसुवहःपरिपूर्वकोऽस्माद्बाह्यः परावह मेइ पवनाः प्रसिद्धाः। भूमेर्बहिर्द्वादश योजनानि भूवायुरभ्राम्बुद विद्युदाक्षण। तदूर्ध्वगोयः प्रवहः स नित्यं प्रत्यग्गतिस्तस्य तु मध्यसंस्था। नक्षत्रकक्षाखचरैः समेतो यस्मादतस्तेनसमाहृतोयम्। भपञ्जरः खेचरचक्रयुक्तो भ्रमत्यजस्रं प्रवहानिलेन॥

अनन्त otherwise, **शेषनाग** is also said to have commented on the Panini Grammar and the work goes by the name of **फणिभाष्य.** Who is the author of the commentaries and who that of the aphorisms of the Yoga Sástra are matters for Orientalists to determine. A hill in Káśmir is named **शेषनाग,** a picturesque place, much sought for its flowers and fountains. We have somewhere read that **शास्त्रं काव्येन नश्यति,** and poetry, and romance appears to have played surprisingly on Hindu mythology. As some one has said, small matters with high words. The head or hood of **अनन्तनाग** has a jewel, a gem called **स्वस्तिक.** But **स्वस्तिक** is a cross 卐 with ends bent more like cross-potent, something like the three armed legs, whirling mill sail fashion, of the arms of the Stanleys of the Isle of Man, only instead of three, there are four of them. This **स्वस्तिक** having a small pennant on the top is not unfrequently represented as the **ध्वजवज्रांकुशचिन्ह,** one of the prosperous marks on the sole of the foot of Viṣṇu, Kṛiṣṇa. This particular form is sometimes modified.

ধ্বজবজ্রাংকুশ যারপায়, তার মাথায় কি বা শোভা পায়, আরঠেলিসনী পিয়ারী দুপায় ; কৃষ্ণধন কি যে পায় সে পায়।

Some hooded snakes—the Nágas specially—have certain marks on their hoods which appear vividly when the hood is expanded and it has

been described as the mark of the wooden sandal (khaḍam) and by others as spectacles. A fish, of the rivers which attains to large size sometimes weighing upwards of 100 pounds is called गोंच in this part of the country ; its skull, the frontal bone, carries a depression as if the mark of a wooden sandal foot.

The thousand-hooded heads of अनन्त are said to prop up the earth and whenever the snake changes the burden of the earth from one hood to another, it is noticed by an earthquake: a romantic and a nice explanation of the phenomenon which has been eagerly adopted by the illiterate millions as a reasonable explanation of the seismic vibrations.

The metaphorical expression शेषशायी भगवान has been avidly adopted by the romantic poets of the Puranas ; and the Markandeya Purana—the more enlightened of the lot, flourishes in such extramundane matters. Markandeya Ṛsi himself outlives seven eons and at the end of each eon he is said to enter the body of the great God when, as if tired, He is represented as resting on the शेषनाग in an ocean of chaos. This particular Purána is much better known for its episode Devimáhátmya, an eulogy of the खिल nature of the female Energy of creation. There is some similarity between this episode with the much more learned Episode the Gita in the Bhíṣma Parva of the Mahábhárata. The legends of the Mahatmya, better known in Bengala's चण्डी, may be safely said to be the epitomised version of the subjugation of the buffalo and other demons and as it appears to have been an epitome only, perhaps hastily prepared an abstract from the Bhâgavata, some connecting links in the plot appear to be missing: it reads, therefore, at places to be abrupt. It is generally called the सप्तशती seven hundred stanzas, though the number has to be counted by splitting stanzas and expressions. Indeed, the Máhátmya appears to have been not logically but forcibly thrust in for want of leisure. In the opening of the Purana itself Márkaṇḍeya refers for details to some other Ṛsi but in doing so he recites several chapters.

The terms स्वारोचिष, चैत्रवंश, सुरथ may all be referred to the Solar myth, quite relevent in describing the origins of Manus such as रुचि, सावर्णि, वैवस्वत, etc. The Puráṇa besides deals with the origin of the Pitṛs, the predecessors, the ancestors of the Gods and men and the prayer uttered by *Ruchi* रुची to the manes-pitṛs has been adopted as a part of the Sráddha ritual.

But talking of the शेषशायी we have योगनिद्रां यदा विष्णुर्जगत्येकार्णवीकृते। आस्तीर्य शेषमभजत् कल्पान्ते भगवान् प्रभुः।—The couplet bristles with metaphoric expressions. Having spread the 'End' the God resorted to the adoration of the Sleep of Union. The idea of an endless expanse of water persists in this. The universe is supposed to be only water. This clashes with the cosmogony of Manu who says आप एव ससर्जादौ तासुबीजमवापचत्, which has been repeated in other Puráṇas and Tantras; which latter talk of an universal egg-shell, as a seed, the upper hemisphere forming the heavens and ब्रह्मा, विष्णुः, महेश्वर the first conception of the trinity. The Tantras, giving preference to the sexual origin of the world, describe the earth as a triangle and the Great Goddess, the progenetrix, floating as a carcass, was accepted by Mahádeva, the regent of destruction who had no loathing for carcasses and stinking flesh, etc. The creating energy ब्रह्मा and the nourishing energy विष्णु which pervades the universe are thrown back in the shade as the End शेष is the only certain thing conceivable and शिव the good, शंकर the benefactor, becomes the God of Gods देवानांदेव महादेव, who is, therefore, fond of snakes and serpents and carries them as ornaments about him.

A religious ceremony is observed in honour of this God in the bright half of Bhádra and it is known as अनन्तचतुर्दशी the fourteenth lunation sacred to अनन्त. It is a व्रत, rule of fasting and observance. But the term व्रत means the chosen (food). In the Śruti we have पयो ब्राह्मणस्य व्रतः, यवागूः राजन्यस्य, आमिक्षा वैश्यस्य. In observances a Bráhmaṇa should take only milk. Later exegesis has suggested every thing prepared from milk. But then how to account for the cheese as specially ordained for the people of the वैश्य caste? The वैश्यs, being tradesmen and keepers of the kine, are allowed that special preparation of milk in which the cheese, the fleshy portion of the milk, is separated from its water. This at once limits the Bráhmaṇas to milk and milk alone and to such preparations of milk as छाना=आमिक्षा though it is prepared by (तप्ते पयसि दध्यातञ्चनेन घनीभूतभाग आमिक्षा वैश्यदेवचरुर्भवति). This preparation from milk is not known in other parts of India: at places it is considered unusual to spoil or split the milk. Those of the Kṣatriya caste have *yavâgu* यवागू, a gruel made of barley, milk, butter and sugar. But people everywhere and at all times have been known to be wilful and to serve their purposes have twisted and so construed the Śástras as to nullify the original. This state of feelings was current even in the

days earlier and it had often to be decried in earlier books. The heterodoxy of the Bhagavat Gítá has endeavoured to make its readers follow the doctrine of the old school. One should never abandon his own स्वधर्म. Wilfulness मनमौजी आचार which Manu even decries. And talking of आचार which is said to be the first धर्म, Paráśara (पराशर) the codifier specially adapted for the Iron Age कलियुग says that Custom which was current amongst the gentlemen residing in Brahmávarta and which was traditional is the True Custom. Thus indicating that the saying यस्मिन्देशे यदाचारस्तेत्रकर्मविधीयते, does not hold good. However it is all besides the question. But the Śástras which at the present day rule us have been so far polluted by interpolations and variations that, it has become difficult to discriminate the authentic from the spurious. Our daily observances though ostensibly said to be of a particular शाखा and सूत्र are a medley of rules and mantras derived from other शाखा and सूत्र.

In speaking of gods of the Hindu pantheon, it may be overbearingly dogmatic to make any positive assertions, it may be premature to do so but the entire study of the Hindu Śástras of to-day tends to suggest that a clear Buddhistic influence of the Nepal side is perceptible in the Tantras and all similarly mystic teachings of the so called Yoga. The followers of both these systems entertain a conviction that they possess a secret and mysterious knowledge in no way accessible to those outside the cult. A conviction which has not to be proved and, therefore, not to be promulgated, no propaganda but to be believed in by the initiated and anxiously guarded as a secret. A secret which evidently means nothing but whose importance is exagerated by a posse of guards and protectors. The greater the covering, the more valuable the covered nothing appears. This knowledge of theirs is not based on reflection or on scientific inquiry and proof, but is in the free, rather too free a movement of the fancy and imagination, not unoften suggested by too subtle and fine resemblances or fallacious concatenation. It has been laid down in wonderful mystic writings, originated rhetorically and expanded by similar metaphorical tuberculosis, in possession of the various Sampradayas सम्प्रदाय amongst whom there is always that contrast of the initiated and the lay, the same loose organisation, petty sectarianism and mystery mongery.

Like Theosophical authors there is a deeply veiled wisdom

and the Isis must be unveiled by the initiated only, the ultimate object being individual salvation, an assurance for a fortunate destiny for the soul after death. The central object of worship is the इष्टदेव, a Redeemer Deity, by which name also the preceptor is known. The regard, assigned to the preceptor, is more than to any Superior or Supreme Being. गुरुर्ब्रह्मा गुरुर्विष्णुः, etc. The Purâṇas, a little more liberal and rational, define a Preceptor as He who indicates the region of the all-pervading soul which envelopes the universe, the moveable and the immoveable.

Holy rites and formulas, acts of initiation and consecration all the so-called Sacrament, दीक्षा, play a prominent part. But the whole is in such a fragmentary nature, being of a later origin, they have not yet been codified nor systematised. Kṛshnânanda and others have in their compendium endeavoured to put them in order by collecting fragmentery passages from such of the Tantras which were still extant; the entire Tantra and Yoga Cult are more fragmentary than ever. Agama and other portions of later interpolations give some of the rules and formulas but it cannot be denied that they are all disjointed links.

The basis of this world-philosophy lies in a decided Dualism विद्या and अविद्या.

The Great Creators when enveloped in sleep unconsciousness, which is called योगनिद्रा, यदाविष्णु, etc., was powerless, the said enveloping Evil or Illusion Máyá माया had to be invoked. The God-head Viṣṇu is also susceptible of a fall into a world of matter and is said to have been unconsciously sleeping. This जगत् previously unconscious is animated—life and activity—then arises मधुकैटभ both partly and wholly hostile against the Creating Energy ब्रह्मा. This indicates a world of evil—full of active energy and hostile power !

Virat (विराट्) of the Śruti is said to have matured सो रिच्यत, etc. like rice when boiled is said to be रिजगया. The Divine or Pristine Power, as a hero, makes war with Viṣṇu दशवर्षसहस्राणि, is partly vanquished, by Darkness—Máyá माया. Illusion—is illuded and descends to the darkness of the material world. With this descent, अवतार manifestations begin, the great drama of the world's development. Manifestations अभिव्यक्ति and appearance आविर्भाव and disappearance तिरोभाव have been promiscuously used in the birth and death of the followers of Gauráṅga, the white

incarnation in Bengal. Festivities are observed on the anniversaries even of such individuals—our contemporaries of Howrah and its neighbour. So pliant, so much tolerant and easy-going has been the faith of the present generation ; no doubt, a backward move better fitted to individuals several centuries before us. But there are precedents, our superiors of the west and also of the nether region the पाताल like those who did not or were not permitted the use of सुरा—the disciples of शुक्र can hardly rid themselves of what is inherent in them. Sports, as they are called in the vegetable kingdom, the reversion to the vices of earlier predecessors व्यत्यस्थ. व्यत्यय.

In Bengal, the अनन्तचतुर्दशी is a feminine observance, which extends over 14 years, *i e.*, 14 annual ceremonies at the end of the said period the व्रत the self-imposed rule is finished उद्यापित or प्रतिष्ठित with some eclat according to the circumstances of the party concerned.

Every year a twisted thread of 14 skiens is tied on the arm or hand after Ananta ceremonies. The well-to-do replace the cotton bond by gold bangles. In the United Provinces, this अनन्त is universally observed by the males also who for the time carry the turmeric tinted tie. The cord peculiarly knotted, of 14 threads is perhaps an emblem of eternity, the same as is observed in other parts of the world—a round thing—a circle—nowhere beginning and nowhere ending. The system of Valentinus is, no doubt, founded on Nepalese Buddhism. The Panarion of Epiphanius is a store-house of informations connected with that mysterious doctrine which has ever since waged war between reason and faith ; which latter has so far obsessed the mind of the people that notwithstanding the much repeated warning of the Śástras, talismans, charms and mystic rites are secretly observed, much behind the priesthood. Mystic preceptors supersede the religious ; and ojhas put the pandits in the back ground, who in their turn have trampled down the positive sciences. Physicians are supplanted by paṇḍits (आभिचारिक) and the latter by ojhas, the illiterate ghost and spirit mongers. The "Revelation of Marcus" the apostle of the Marcosiani is an occidental version of the Cosmogony—Theogony of the Tantras. She—a female shape—came down to him and revealed the generation of the universe, untold before to either gods and men. The sex-less ब्रह्म desired that his Ineffable should be born and his Invisible should be clothed in form. He opened his mouth and uttered the वाक् like unto

himself. Compare this with the legend of the origin of स्वाहा (स्व + अहम्) as given in the तैत्तिरीयब्राह्मण as also that of the origin of कौषिकी in the Márkaṇḍeya Puráṇa—शरीरकोषात् यत्, etc. What does the श्लोक नृत्यावसाने नटराजराजः ननाद ढक्कां नव, etc., mean? The Revelation of Marcus as described in the ancient books recites that the first word of his name is a syllable of four letters, the second of 4 also, the third of 10 letters and the fourth of 12 letters, the whole make up a total 4 + 4 + 10 + 12 = 30 letters. The Tantras speak of an alphabet भूतलिपि

पञ्च ह्रस्वाः सन्धिवर्णाव्योमेराग्निजलन्धराः । अन्त्यमाद्यं द्वितीयञ्च चतुर्थं मध्यमं क्रमात् । पञ्चवर्णा चराणिस्युर्वान्तः श्वेतेन्दुभिः सह । एषा भूतलिपिः प्रोक्ता द्विचत्वारिंशदक्षराः ॥

This total is only 4 letters more than those mentioned in the Revelation of Marcus. Bhiṣma is said to have said in his prayer on his death bed चतुर्भिश्च चतुर्भिश्च द्वाभ्यां पञ्चभिरेव च । हूयते च पुनर्द्वाभ्यां तस्मैतहोमात्मने नमः । 4 + 4 + 2 + 5 + 2 = 17, which has been interpreted by commentators as आश्रवय, etc., formula used in oblations to Fire. The मातृका mother of all utterances has been described in the Tantras as consisting of 50 letters पञ्चाशल्लिपिभिः विभक्तमुखदोः यन्मध्य वक्षस्थलां । भास्वन्मौलि निवद्धचन्द्र-सकलां आपीतुंगस्तनीं । मुद्रामक्षगुणं सुधाढ्य कलशं विद्याञ्च हस्ताम्बुजैः । विभ्राणां विशदप्रभां त्रिनयनां वाग्देवता माश्रये ॥ In this may be traced the naked female frequently occurring in Gnostic monuments, that which the subsequent revelations of the Quarternion to Marcus showed "unto the Truth whom we behold naked and natural nakedness and acknowledge the beauty." The revelation says "Look up therefore at her head A A and R", etc. The said figure is made up by taking successive pairs of letters from each extremity of the alphabet. But the Tantric formation is otherwise.

आधारे लिंगनामौ हृदयसरसिजे तालुमूलं ललाटे etc.,

Mystics and tantriks talk high and talk of miracles as their play; but they never publish their experiences nor discuss their *modus operandi*. They say, having attained much knowledge, the ordinary of men, the following of them absolutely subservient people and the continual glitter about them of the fine things of this world, are after all but of mean and melancholy account; because, life is so brief and this accidental pre-eminence is very transitory. Splendour little delights the abstract things. To say so is easy and those who really act as such as are generally the fools of the world, grandeur fades before their high intellectual growth. They consider that possession blunts desires. But what are our vaunted Mahantas and the so-called Preceptors who

command so much respect. Do they not secretly desire and spend their days idly and do they not enjoy riches without any previous labor and special danger. With them **विद्या** is **विवादाय, धनं मदाय,** &c. What the early Alchemists styled as the oiliness of gold with which they illuminated perpetual lamps in under ground cells, the modern chemists have applied to the same end, this discovery of a metal with which the hands of a watch and the inscriptions on the dial are visible in darkness. To make knowledge a mean tool of self-aggrandisement and a means of oppression, a gas to kill hundreds in a moment and to burst into splinters the hardest forts, had better be never learnt nor practised. And, so far as these processes of **मारण, उच्चाटन, वशीकरण,** etc. are concerned, they had better not be true nor followed and practised. Hypnotism is an occidental name of **वशीकरण** and if the modes and its theory and science be not subjects proper for rational discussion, they had better not exist. It is idle to say that the art or knowledge of the mystics has been lost to the world ; in reality,there was nothing to lose. As a historical investigation—one may easily trace the occult—so-called sciences of the west to the east and the later doctrines and faiths of our modern apostles are nothing more nor less than a reflection of the same light difflected from the western speculum.

Ananta, endless. Eternity has therefore been naively represented by a snake. In the **नन्दिकेश्वरपुराण** Ananta is said to have four arms and adorned like that of Viṣṇu **शंखचक्रगदापद्म,** the only difference being in the colour of Ananta who is said to be white and not dark. In the **मार्कण्डेय पुराण, विष्णु** is described as lying inert on the **शेष** when the world was destroyed. But the reality is expressed in the expression **जगत्येकार्णवी कृते,** *i.e.*, when the universe reverted to one entire whole without individuality in shape, form, etc.

In the **नागपञ्चमी,** Ananta is worshipped with other seven serpents. The fifth of the bright fortnight of Bhadra is assigned to Ananta. The Nágas as demi-gods are said to be symbolised in the Cactus, a small plant of which is preserved in a pot in every house of Bengal villages. **इषेमास्यसिते पक्षे पञ्चम्यां भवनांगणे । पूजयेन्मनसादेवीस्नुही विटपसंस्थितां ॥** The Euphorbias are generally known by the term **सिजां** ; others read the above **इषेमासिसिते पक्षे.** It is called **मनसासिजे** or more commonly **मनसा; मनसा** has been styled in the Vedas as **सर्पराज्ञी.** In the Aśvalayana Gṛhya Sutra we find that **नागबलिः** is ordained for the manes of those killed by snake bite **सर्पहतानां**

दारुमयं मृण्मयँ वा पञ्चफणं सर्पं कृत्वाभाद्रपदस्यान्यस्य वा मासस्य शुक्लपञ्चमीमारभ्य यावत् संवत्सरं प्रतिमासं तस्यामुपुषोषितो रात्रौ पञ्चामृतैः स्नापयित्वा अनन्तं वासुकिं शेषं पद्मं कम्बल कर्कोटकं अश्वतरं धृतराष्ट्रं शंखपालं कालीयं तक्षकं कपिलं इति ॥ पायसपिंक्षीरपूपैः पूजयेत्

Manasa (मनसा) is the generic name in Bengal of most of the Cactuses but it is specially applied to Euphorbia neriifolia, *Lin*, the E. ligularia of Roxburgh which plant is regarded as the sacred to the worship of the Snake Goddess मनसा सर्पराज्ञी. The तेकाठासिज is Euphorbia antiquorun, *Lin*, it is placed on tops of houses as a prophylactic of thunderbolts. Houses so protected are never struck by lightning. फणिमनसा-नागफणी has jointed stems, flat and leaf-shaped, often appearing like the hoods of snakes. खंकासिजा is almost a leafless branching shrub with thin jointed branching steps. None of the last, however, are regarded sacred though they are medicinally used.

Agni. अग्रेनयतीति अग्नि. Agni is said to be the mouth of the gods. कुव्यादमग्निं प्रहिणोमि दूरं .... and इहैवाग्निइतरो जातवेदा ..... When fire is struck by friction मन्थन the first faggot lighted is thrown away to the south, the region of death, as it is क्रव्याद it lives on corpses. Agni is said to have seven tongues and they are named काली कराली मनोजवा सुलोहिता सुधूम्रवर्णा स्फुलिंगिनी विश्वरूपी and लेलायमाना. The Tantras have derived the goddesses काली and कराली perhaps from the names of the tongues of fire. Agni in the Purâṇas is said to have 3 spouses, *viz.* स्वाहा, स्वधा and वषट्कार. Every oblation to the fire is made with these adjuncts. And he is said to have 3 legs or thighs on which the three spouses are represented as seated. He rides a goat. A bosso-relievo of Agni is to be seen in a pillaster of the gate at 26, Varanoshi Ghose's Street, Calcutta. Is it because the sacred Soma used to be brought from the मुजवत् range on backs of goats, there being no roads for larger beasts of burden? This is still seen in the hills on the Himálayas beyond Tibet, also whence all merchandise is carried on backs of goats. This is why the goat has Fire (Agni) for its regent वह्निदैवत or is it, because, goat meat is considered more heating (caloric giving) food than mutton for the sheep has वरुण for its regent? Cooks declare that in the kitchen, mutton gives out more water than goat meat. The cow, the bull, as well as cow's milk, are all adapted for use of gods and they are all said to be रुद्रदैवत. Peasants and country folks say that the cow is impatient of rain and cold, and prefers sunshine as distinguished from the buffaloes which prefer a moist damp place and, therefore, they are यमदैवत.

Although oblations with the Ghi (clarified butter) even of buffaloe may be used when the same from kine is not available, yet buffaloe milk is a forbidden article of offering to the manes of the Pitṛs who are said to avoid such places where कूष्माण्ड (the gourd pumkin), महीषीक्षीर the milk of buffaloes and the ochre clad, clean shaven संन्यासी are visible. A general rule for one who observes a श्राद्ध, a ceremony to the manes of the ancestors (पितृ) should not leave his seat before tasting any remnants of the articles collected for the श्राद्धशेषभोजन. Which is an unavoidable part of observance. The modern निबन्धकार in assigning auspicious days for such नान्दीमुखश्राद्ध as are observed on the Harvest Homedays नवान्नश्राद्ध, यवान्नश्राद्ध and नवोदकश्राद्ध which have special Hymns (मन्त्रs) for taking the शेषान्नभोजन—specify such days as are श्राद्धकर्तुः शेषभोजने निषिद्ध and direct them to be avoided.

भद्रान्नश्रेयः समनैष्टदेवाः । त्वया वसेन समशीमहित्वा । सनोमयोभूः पितो अविशस्वः । सन्तोकाय न नुवं स्योनः ॥

Then for यवाग्रयणस्य शेषभक्षणे विनियोज्यः—

एतभृत्यं मधुना संयुतं यवं । सरस्वत्या अधिमनावचकुर्युः । इन्द्रआसी त्सीरपतिः शतक्रतुः । कीनाशा आसन्मरुतः सुदानवः।

Nibandha Karas, (निबन्धकार) the ritualists by their exegesis have found that the following hymn is suited for नवोदचश्राद्ध

आपो वैदभाः रूपमे वैषामेतन्मंहिमानं व्याचष्टे। and नवदाव्यां सुवा ओषधीषु पशवो रमन्ते।

The commentator adds दावाग्निदग्धप्रदेशे वृष्ट्यासमुत्पन्नः कोमलः स्वादुतरस्तृणसमूहो नवदाव्यः phœnix? A long dissertation has been added by Sáyana in his commentary on the passage भुवनमसि विप्रथस्वाऽग्नेयष्टरिदं नमः, etc., quoting a passage from the Bráhmaṇa अग्निना वै होत्रादेवाअसुरानभ्यभवन् । अग्नेर्य समिध्यमानायानु ब्रूहीत्याह भ्रातृव्याभिभूत्यै ॥ Addressing, the होता priest अध्वर्यु has to say this invocatory; the gods in earlier days having appointed वह्नि the oblator (होता), by him conquered the Asuras. Following the example of the gods, the Fire has to be kindled and fed with faggots. मन्त्रतन्त्ररूपाणां अनुष्ठेयानां अंगानां अग्न्यादि देवः प्रयोजकः ।

If sacrifices and their results are not immediately observed the same might be supposed about the Devas and concluded by saying श्रुत्याश्रुतार्थापत्या वा प्रतीयमानत्वात् शाब्दमिति तस्य फलप्रदत्वमुचितं नाह वस्तुसामर्थ्यात् देवस्य फलप्रदत्वं because of the विग्रहादिपञ्चकप्रतिपादकयोर्मन्त्रार्थवादयोः स्वार्थे तात्पर्य्याभावात्. Although we do not visualise the regents or presiding dieties in

immoveable things yet do not the vedas say अन्तरिक्षदेवत्या खलु वै पशवः? Are there not such श्रुति as मृदब्रवीत. आपोब्रुवन्? Do not the श्रुतिs endow the मृत and the आप with powers of speech? They mean their अभिमानी देवता.

One deity is worshipped by several at the same time and unless we endow as many bodies as there are adorers, we can not account for their accepting the oblations at the same time, and says Sáyana इह च यागस्योद्देशत्यागात्मकत्वान्नमस्कारन्यायेन बहवो यजमाना युगपदेकांदेवतामुद्दिश्य हर्वीषि-त्यजेयुः or because the gods have that unknowable power as to assume as many forms and bodies as necessary for the adorers. This idea is admitted by the Śástras and Traditions.

Agni is said to have five followers who were put in the service of Kumara when he was appointed the General of the godly army. They were ज्वालाजिह्वांतथाज्योतिरात्मजाय हुताशनः। ददावनुचरौ शूरौ परसैन्यप्रतापिनौ परिघञ्च वटञ्चैव भीमञ्च सुमहाबले। दहतिं दहनं चैव प्रचण्डौ वीर्य्यसम्मतौ। अंशोप्यनुचरान् पञ्च ददौ स्कन्दाय धीमते। In one of the Puráṇas, Agni is said to be born of Dharma and Vasu. From Sváhá his spouse he is said to have begot Pavamána, Suchi, Pâvaka and in the sixth cycle (मन्वन्तर) Agni is said to have begot in Vasodhará 45 sons.

The anecdote given in the Taittiriya Bráhman about the origin of स्वाहा would not be irrelevant and this legend suggests the identity of ब्रह्म, ब्रह्मा and अग्नि. Every Bengali knows that (অগ্নি) আগুন and (বেহ্মা) ব্রহ্মা are considered as one and in cases of great fires in cities ব্রহ্মা is adored. In market places where fire is much dreaded the tradesmen annually by general subscription observe ব্রহ্মাপূজা which is known as "বারোয়ারী." This is a great feast and they spend lots of money observing the festival with much *eclat*. Many clay figures of gods and goddesses and of asuras, ghosts, etc., are made from life size to those of monstrous proportions and they are generally known as সং. We find it in the doggerel গুলি হাড় কালী মা কালীর মতন রং। টানলে ছিটে, বেচায় ভিটে, করে যেন চুঁচড়োর সং।

Chinsura, near Hugli was in the early fifties of the last century noted for its caricatures in clay figures. Now what is সং? It is a Bengali colloquial term well understood by us. But it has to be taken as a caricature. How the term means a caricature संस्वत् no doubt a fraud, a deception and संय is a skeleton संगत is apposite, संग्रह a collection, a pleasing sight or exposition and संघ is said by Amara to be वृन्दभेदाः समैर्वर्गः संघसाथौ तु जन्तुभिः। A collection of diverse animals which

term has been applied to Buddhist monasteries perhaps a term of abuse by the Hindus. পুংগী is the Burmese for a Pandit and a Buddhist priest ; now used by the east Bengal boatmen in the phrase of abuse পুঙ্গীর পুত son of *pungi* a Buddhist pandit. The festivities of বারোয়ারী or the business of 12 chaps, chums or fellows always consist of Brahma Puja, a collosal figure—clay figure of the four-faced ब्रह्मा red-coloured the presiding spirit of fire अग्नि. Brahmá is said to have, after creating अग्नि been pursued by her who asked to be fed. Brahmá appears to have been a corpulent creature and was not of swift foot or long breath. He felt tired in running and his forehead perspired and then finding अग्नि before him, eager for food, He (Brahmá) enquired "who thou art." He had scratched his sweat which he held in his hand. The pursuing god said that I am thyself स्व+अहं. Confounded Brahmá cast at him the handful of his perspiration repeating what he had heard स्वाहा. The god was at once pacified for he got his rations. Hence all oblations for gods made to the fire have to be ended by the word स्वाहा-तस्मात् पदद्वयं मिलित्वा स्वाहाकारं मन्त्रस्य स्वरूपं सम्पन्नम् ॥ Under the synonyms of वाक् the term स्वाहा has been included. Skanda-svâmi says यस्य नाम्नो यदग्निर्वचनं दृष्टं तत्सर्वं तद्रूपेणैव लिख्यते ॥ Svâhâ from सु+आह and he quotes a Brahman न ह वै आहुतयो देवान् गच्छन्ति य अवषट्कृता वा अस्वाहाकृता वा भवति or because प्रजापति said his own word. But क्षीरस्वामी says सुष्ठु आह्वयति स्वाहा. The Aitareya Brahman recites an anecdote which begins thus अग्निर्वाक्भूत्वा मुखं प्रविशत्. The said Brahmana has स्वाहाकृतीर्यजति। प्रतिष्ठा वै स्वाहाकृतयः प्रतिष्ठायामेव यद्यज्ञमन्ततः प्रतिष्ठापयन्ति and further on का देवता: स्वाहाकृतय इति । विश्वेदेवा इति ब्रूयात् । तस्मात् स्वाहाकृतं हविस्वन्तु देवा इति । Skandasvami says सु-सुष्ठु आह इति वा.

स्वधा is used in Tantras in making offerings generally of a fluid nature in place of नमः and स्वाहा. Thus we have एष मधुपर्कः to such a god स्वधा स्वधा, has been counted under synonyms of उदक नामानि, a rather long list of names including such terms as नमः from नह बन्धने, घृतं from घृक्षरणदीप्त्योः, जन्म from जनी प्रादुर्भावे, आयुधानि from युध-सम्प्रहारे, हवि from हु दानादानयोः etc.; स्वधा has been thus derived, स्वं आत्मानं सर्वान्तर्यामिणं भगवन्तं नारायणं धारयति स्वं धनं ददातीति वा. But it does not name Agni as her spouse. स्वधा however has been used in the vedas as अन्न in the Rig Veda अप्राङ् प्राङेतिस्वधया गृभीतो स्वधया अन्नेोपलक्षिततद्भोगे नगृभीतः यद्वा स्वधाशब्देन अन्नमयंशरीरं लक्ष्यते । तेनगृहीतः सन् । But in later Puráṇas we have स्वधापितृभ्यः ॥ Any how this term स्वधा terminates offerings

intended for the manes as well as in making fluid offerings other than unto the fire.

The commentator in concluding the anecdote says ; this is why the foreheads of men bear no hair and that as Brahmá scooped his forehead from the left towards the right it is, therefore, lucky to have a broader hairless left forehead and people, therefore, generally comb their hair from the left to the right, বাঁকা সিঁতা বামে চেরা. In the Puráṇas स्वाहा is described as a spouse of अग्नि and we have प्रकृतेः कलयाचैव सर्वशक्तिः स्वरूपिणी । बभूव दाहिकाशक्तिरग्नेः स्वाहा स्वकामिनी ॥ ग्रीष्म मध्याह्नमार्त्तण्डप्रभावाद्-कारिणी । त्वमग्नेर्दाहिका शक्तिर्भव पत्नी च सुन्दरी । दग्धुं न शक्तस्त्वदृते हुताशन त्वया विना त्वन्नामोच्चार्य्य मन्त्रान्ते यो दास्यति हविर्नरः सुरेभ्यस्तत्प्राप्नुवन्ति सुरा आनन्दपूर्वकं । अग्नेः सम्पत्स्वरूपा च स्त्रीरूपा सा गृहेश्वरी ।देवानां पूजिता शश्वत्नरादीनां भवाम्बिके ॥

Of the second vedic spouse of अग्नि the Puráṇas give a different story. She is one of the many imaginary girls of Brahma (ब्रह्मा) given to the Pitṛs.

ब्रह्मा च मानसीं कन्यां ससृजे तां मनोहराम् । स्वधामिधानांसुन्दरीं लक्ष्मीं लक्षणसंयुताम् पितृभ्यस्तां ददौ ब्रह्मा तुष्टेभ्यस्तुष्टिरूपिणीम् । ब्राह्मणानामुपदेशं चकार लोकनायकः । स्वधान्तं मन्त्रमुच्चार्य्य पितृभ्यो देहि चेति च ॥

For the Śástras have often declared that मन्त्राधीनास्तु देवता. This, however, is much less idolatrous than what was authoritatively declared at the Constantinople General Council after the 6th century, that henceforth Christ should be represented as a man and symbolically the Lamb. At the Nice Council later on, images of the Father and the Holy Trinity and Saints were directed to be represented by images of man, for the Bible said man was created after the image of God. The less civilised inhabitants of India aspired not to similarity of makes, much less to identity. The uneducated moulder—makers of idols have always kept the two models distinct. The देवच्छांद and the मनुष्यछांद । The देवच्छांद Lion under the Devi of earlier days was more a beaked Griffin than a lion of the forest. Antiquarians and the erudite Sástris and Mahámahopádhyayas of the Gazette factory must be able to cite passages which prove that man was made after the image of God. The learned priests with whom the Key of the Gates of Heaven was lodged (!!) argued sophistically against idol worship and laid down a distinction which they fancied saved them from the blemish of idolatory. The Latreie Adoration and the Douleia Reverence—a distinction which is so nice that in ordinary practice they merge into

one another, though for the sake of arguments they are mathematically kept distinct. Nevertheless, the habit of using images and observing rites in worship attaching *eclat* and adding solemnity to the proceedings as aids to devotion, greed rapidly, the latreie soon absorbed the douleia. Flowers, wreaths, garlands, incenses and candles were offered in Europe and the west, even to the sepulchres of one's lamented departed and they soon took the form of the latreia. This is not all ; the ascetic, the nága who roams unclad, the ash besmeared, must indulge in the soporific drugs—opium, Bhang, hemp and also in arrack and rum which furthered their concentration in devotional meditations !!! One whom we desire to cry down as an idolator we represent the Douleia offerings as of latreia worship. A fanciful distinction. Man with his human feelings and sentiments must slip gradually to the latreia. One, who consecrates an idol of Krṣṇa, is branded as a superstitious idolator. But what do the monotheistic Buddhists, Sikhs, Muhammadans, Christians, etc., etc., do ? What are 'God-parents'? What is the meaning of the dust with the Eucharistic elements, what is the cross symbol, what is baptismal annointment, what is the thanksgiving ceremony, what is the Prayer service, what is the embracing of the Lat in the Hadz to Mecca, what is the pilgrimage to the tomb of Omar in Palestine, what is the relic of the sword of Muhammad, what is Buddha-pada, what is the Bodhi-druma, what is the Aṛati of the Adigrantha ? Are they other than forms of image worship ? With all our advanced ideas of civilisation, we cannot discard that internal craving, that peculiar regard for the irregular, the unnatural, the so-called supernatural simply because we like what is screened from us. Is it that 'distance lends enchantment to the view ?'

Mantra (मन्त्र) The illiterate and the irreverent by the above term understands মোন তোর 'thy mind'. मनमौजी when we enquire of any sudden aberration of any one of ourselves for its reason, are we not confronted with the stereo-typed reply **मन तोश्रा** which is tantamount to saying "so I desired". Authors derived the term **मन्त्र** from **मन्त्री** to advise, perhaps secretly, otherwise, when published it becomes **शासन, शास्त्र** a commandment, proclaimed.

Mantra has been exclusively applied to the Hymns of the Vedas which have been distinguished from the Brâhmaṇs, the two together form the **अपौरुषेयवेद** or **श्रुति** of the Hindus. Sáyana has said the

definition of the Veda as consisting of Mantra and Bráhmaṇa is unobjectionable. Apastamba in his Yajña-paribháṣá says Veda is the name applied to Mantra and Bráhmaṇa. The Puranas specially those which are more mystic than others deal with two sets of Mantras, Vedic and Tantric, which latter are mostly kyriologic. This was long after the Buddha period for the 16th chapter of the Agni Puráṇa deals of Buddha, son of Sudhodava. But in reciting the 12 incarnations of Viṣṇu, Buddha is said to be one of them. **अवतारा असंख्याता अतीता नागतादयः**, etc., and in the iron age all persons in this age would be **संकर** either by birth hybrids, bastards or by practice and customs, not sticking to any one of the doctrines **दस्यवः शीलहीनाश्च वेदो वाजसनेयकः । दशपञ्च च शाखा वै प्रमाणेन भविष्यति ।**

In the 25th chapter entitled **मन्त्रप्रदर्शनं नाम** it begins with **नमो भगवते चादौ अ आ अं अः स्वबीजकाः । ओंकाराद्या नमोन्ताश्च नमो नारायणास्ततः ॥** This, no doubt, is a tantric form, and further on, it says **मेधाग्निमधुपिंगाभावल्लभाः नवनायकाः अंगानि स्वरबीजानां स्वनामान्तैर्यथाक्रमं । हृदयादीनिकल्पेत विभक्तैस्तन्त्रवेदिभिः ॥** But **विभक्ति** means inflexion of nouns, declensions and the Sûtra gives "**अग्नाग्नेऽग्नावाग्नेऽग्निनाग्नेऽग्निमग्न**" **इति चतस्रोविभक्तीर्ददाति चतुर्षु प्रयाजेषु ।** because of the prosperity of the **यजमान** that of the Sacrificial Fire is surmised, plentiful offerable oblations. This is no doubt a symbolical adoration. And *vice versa*, the converse is fancied to be true or is forced to be realised. We extol Agni by repeating all the declensions of the term—which is verbal prosperity of the term and in return we are secured all possible plenty. **परस्परं भावयन्तो भूयः श्रेयमवाप्नुयात् ।** The Sanhita of the Black Yayur Veda has

ईश्वरोऽनुपरा भवितोर्विभक्तयो भवन्ति वाचो विधृत्यै यजमानस्यापराभवाय ॥

For do we not say **वचनस्य का दरिद्रता ?** Why should we be poor in words ? Why not pray and extol and praise ? Basing on this doctrine the Ṛiṣis have been seen frequently to dilate this. From **पंक्ति** a form of five **पञ्च** we go to **पांक्तो यज्ञः.** And turning on the lateral side we find in the Commentary of Sáyana **अंश भोजन इति अस्य रूपं । अग्ने तं अद्य अश्वं न इत्यादयो चतस्रोऽरपङ्क्तयः ।** which in the counting we have two in the **प्रधानहविषो द्वे** then in the **स्विष्टकृते द्वे** two. In another Śákha the figure is made up thus **पुरुषस्य हस्तद्वयपादद्वयशिरोभिः पाङ्क्तवं** and the number of letters in the 4 Rikas **शताक्षरा भवन्त्रिशतायुः शतेन्द्रिय आयुर्य्यवेन्द्रिये प्रतितिष्ठति ।** And **अग्नेतमद्येत्येषा प्रथम** has 24 letters. The next Mantra **अधाह्यग्ने क्रतोः**, etc., has 26 letters and so forth goes up to **शत.** This has been considered the real meaning and the reasons of the sacrifices have been set forth nothing, superstition, or miracular, nor anything but verbal enlargement of them. To processes like

the above, one may seek for suggestions of utility of prayers **स्तव, स्तुति** as well as the telling of beads, repeating of kyriologics and so forth ; a process of ratiocination not altogether obsolete in the present generation. In the **नैघण्टुक काण्ड** we meet with a long discourse by the Commentators on the passage from **औदुम्बरायण = युगपदुत्पन्नानां वा शब्दानां इतरेतरोपदेशः शास्त्रकृतो योगश्च** etc. **कर्मसम्पत्तिर्मन्त्रो वेदे ।** He says that what is **शास्त्रकृतो योगः** is nothing but the **योग** of one word with another word following the usage of the Sastras which has survived even in the chaotic state and being fixed in the mind of **हिरण्यगर्भ** or rather **तद्बुद्धिमाश्रयं प्राप्यते ।** The **मन्त्र**s of the Vedas have not been indiscriminately said **पुरुषविद्यानित्यत्वात्कर्मफलसम्पत्त्यर्थं मन्त्रो वेदे समाम्नात.** They are given for the use of the gods and men **एतत्सद्भावविदोऽवश्रुतवेदान्तरहस्यसम्पदः परावरविदो मेधाविन आत्मवेदविदो न कृत्स्नकारितया युक्ताधिकारबन्धना एतत्परिज्ञानादेवोपचीणकर्म्मोपभोगसन्तानाः सन्त आत्मकामाः प्रतिपद्यन्ते ।** A great many cavils have been raised by Nirukta as to the unmeaningness of the Mantras **मन्त्रेष्वर्थप्रत्ययो न विद्यतेऽर्थमप्रतीयतो**, etc., many of the cavils are assigned to **कौत्सः** but the Nirukta advises you to study more deeply the Vedas **य एव भूयोविद्यो भवति बहुश्रुतः स एव प्रशस्यते । बहुदृष्टत्वात् अनेकविषये मन्त्रार्थेन क्वचित् प्रतिबध्यते.** And concludes that the **मन्त्रार्थाः नहि अविस्मृष्टा.** It is not Homer who nods but you who dream. In explaining the Ṛk **अतिष्ठ वन्तीना** etc., the Nirukta Commentator concludes by saying **अहिवत्नुखलुमन्त्रवर्णं । ब्राह्मणवादाश्च** that **वृत्तवत् च अहिवत् च इति मन्त्रवर्णा भवन्ति । वृत्रो मेघ इति नैरुक्ताः त्वाष्ट्रोऽसुर-इत्यैतिहासिकाः**, etc.

विभक्ति of Agni as given above means simply his praise, his worship, for we have **द्युभक्तीनि** meaning **द्यां भजन्त इति** and when a **विभक्ति** is mentioned we mean to praise it by describing its parts **विभक्ति ग्रहणं ग्रनाडिकोपदर्शनार्थम् एतेषां स्तुतिः ।**

Of the **संस्तविका** Gods of Agni, we have **रुद्रः, सोमः, वरुणः, पर्जन्यः, ऋतवः** and according to the doctrine of **इतरेतरजन्मानो हि देवा,** we have in the following of **इन्द्र,** such as, **अग्निः,सोमः, वरुणः, पूषाः, बृहस्पतिः, ब्रह्मणस्पतिः** and of **आदित्य, सूर्य :—चन्द्रमा, वायु, संवत्सर.** In the **दैवतकाण्ड** we have **मन्त्रामननात्** and the commentator adds **तेभ्योहि अध्यात्माधिदैवाधियज्ञादि मन्त्रारो मन्यन्ते तदेषां मन्त्रत्वं ।** In the Aitareya Bráhmaṇa, we have **मनोवैदीदाय मनसो हि न किञ्चनपूर्वमस्ति मन एव तत्सम्भावयति मनःसंस्कुरुते ॥**

मन्त्र and **मन्द्र** both forms are archaic. We find **मन्द्रयति स्तुतिकर्मास्तुत्युवाचक— इति स्कन्द स्वामी** from **मन्द्रयते नैरुक्तधातू**—The simple conclusion to which our predecessor Ṛṣis have arrived about the numerous members of our pantheon is that they are the hymns ; in other words, they are methods of

expression, each virtue, attribute, quality, power, energy, indeed, each idea, expressed in words, is a deity. शब्दब्रह्म 'word' of every form of religion and which illustrates this innate idea. The individual objects of adoration and worship in every form of religion are the sequel of the ideas expressed in words. The commentator under the द्युस्थाना देवगणाः says अतः परं एतदेवोत्तमं ज्योतिर्गणशब्दाभिधेयत्वेन निर्वाच्यम् । and adds एतदेवहि गुणविकारोपजनापेक्षया भेदाभेदाभ्यां मन्त्रदृशः पश्यन्तः स्तुवते ।

Although under देवगणाः we find the सप्तऋषयः, but as they are not so visible and perceptible as the **Sun** आदित्य, which latter term is to be understood from the ऋक Hymn आदत्तेरसान् because he absorbs or attracts humidity. The class देवगण associated with आदित्य are mentioned in the Ṛk Hymn शृणोतुमित्रो अर्यमा भगो नस्तुविजातो वरुणो दक्षो अंशः। These deities, however, are described as offsprings of अदिति—"मित्रश्च वरुणश्च धाताचार्यमाच, अंशुश्च भगश्च इन्द्रश्च विवस्वांश्चेत्येते" Sáyana in his commentary on the Taittiriya describes eight as मित्रप्रमीतेस्त्रायकः । *i.e.*, satisfier, pacifier स्निग्धः and derives the term अर्यमः = अरीन् नियच्छति, भगः = भजनीयो देवः, तुवीजात = वसुषु देशेषु अनुग्रहार्थं rises; वरुण = preventor of sins; दक्ष = capable. The term वरुण may be an attribute of तुवीजात and दक्ष is that of अंशः or of अंशु which stands for the Soma and therefore is always आदत for have we not in the यज्याहुति the following यथादेवा अंशुमाप्यायन्ति. In another passage we find in the Bháṣya सविता भगः सूर्यः पूषा" इत्येवमादीनि आदित्यस्य प्रधानस्तुतिभाञ्जि नामानि

The Ṛk Hymn quoted by Yáska is

हिरण्य स्तूपः सवितर्यथा त्वाङ्गिरसो जुह्वे वाजे अस्मिन् । एवात्वार्च्चन्नवसे वन्दमानः सोमस्येवांशुं प्रतिजागरादहम् ॥

Agni in the Puráṇas has several special names for special sacrifices, these are all oblatory Altar Fires for special ceremonies.

	Names of Sacrificial Fire.		Names of Sacrifices.
१	पावक	... ...	in गृहप्रवेश ceremony.
२	मारुत	... ...	गर्भाधान
३	चन्द्र	... ...	पुंसवन
४	शोभन	... ...	शुंगाकर्म
५	मंगल	... ...	सीमन्तोन्नयन
६	प्रगल्भ	... ...	जातकर्म
७	पार्थिव	... ...	नामकरण
८	शुचि	... ...	अन्नप्राशन
९	सत्य	... ...	चूडाकर्म
१०	समुद्भव	... ...	उपनयन

११	सूर्य	...	...	...	गोदान
१२	अग्नि	...	...	...	समावर्त्तन
१३	वैश्वानर	...	...	...	विसर्जन
१४	योजक	...	...	...	विवाह
१५	शिखि	...	...	...	चतुर्थीहोम
१६	धृति	...	...	...	धृतिहोमः
१७	विधु	...	...	...	प्रायश्चित्त
१८	साहस	...	...	...	पाकयज्ञ
१९	वह्नि	...	...	...	लक्षहोम
२०	हुताशन	...	...	...	कोटीहोम
२१	मृड़	...	...	...	पूर्णाहुति
२२	वरद	...	...	...	शान्तिकर्म
२३	वलद	...	...	...	पौष्टिककर्म
२४	क्रोध	...	...	...	अभिचारिककर्म
२५	शमन	...	...	...	वशीकरण
२६	अतिदूषक	...	...	...	वरदान
२७	जठर	...	...	...	कोष्ठक
२८	क्रव्याद	...	...	...	अमृतभक्षणे

But Agni in all modern sacrifices is described as

पिंगभ्रूरमश्रुकेशाक्षः पीनांगजठरोरुणः । छागस्थसप्तरश्मिर्वह्निः सप्तार्चिःशक्तिधारकः ॥ His eyebrows, beard, moustaches and hair are all tawny, he has a bulky body, his belly dark red, he rides a goat, he is seven-rayed and he carries a rosary and bears a spear.

Although in the above **ध्यान** (meditation of the description of his figure,) Agni is said to have seven rays but the tantras assign him as formed of ten parts **कलास**, and they are 1 **धूम्रा**, 2 **अर्चि**, 3 **उष्मा**, 4 **ज्वालिनी**, 5 **विस्फुलिंगिनी**, 6 **सुश्री**, 7 **सुरूपा**, 8 **कपिला**, 9 **ज्वालामालिनी**, 10 **हव्यकव्यवहा**.

धूम्रा of the purple colour, smoky colour a compound of red and black ; **अर्चि**, literally, means that which is worshipable and is applied to the flame of fire ; **उष्मा** means heat from **उष** to burn ; **ज्वालिनी** from **ज्वॉलिन** flaming, blazing, **विस्फुलिंगिनी** from **विस्फुलिंग** a spark of fire rising with a sound and it is also applied to a kind of poison ; **सुश्री** means the good luck, the good and beautiful ; **सुरूपा**, the well formed or figured or coloured ; **कपिला**, is applied to a female elephant of the south-east but it means the tawny. **ज्वालामालिनी**, is a compound meaning flaming or the blazing girdled or wreathed ; **हव्यकव्यवहा** a compound meaning the carrier of that which is fit to be offered as oblation to the gods and the

manes of ancestor. Though the term **कला** means a part from **कलं** " to sound", it has been used to mean a digit or a sixteenth part of the moon's diameter and to a small part of anything or from **कल** "to count." Amara Sinha says **कलातु षोडशो भागो** digits of the moon and Durga Sinha says from **कलसंस्थाने;** an annotator adds **अत्र षोडशभाग इति पूरणप्रत्ययान्तनिर्देशात् एकादिभागस्य कलेति नापि सिध्यति, दशकलात्मने वह्निमण्डलाय द्वादशकलात्मने सूर्यमण्डलाय** and **षोडशकलात्मने सोममण्डलाय.** In the case of Agni **कला** must be understood otherwise than digits; in the case of the Sun the 12 kalás may be taken to mean the 12 signs of the Zodiac which the Sun travels annually. But Agni is said to have ten **कला** and they have been named above; what these **कला**s are is a matter for others to surmise. They appear to be different from the **अर्चि**s which have been by authors interpreted as tongues **सप्तजिह्वा** mentioned above. As to his horse though ordinarily he is represented as riding a goat, the name **हरिदश्व** would have suggested a tawny goat or ram. But the following Pauranic **शालीहोत्र** couplet leaves us very little choice.

वरुणस्तुसितानश्वान् कुबेरः कुमुदोपमान् । हुताशनो किंशुकाश्वान् वायुर्बभ्रुस्पथाकृणोत्

the colours refer to the animals, sheep, man, ram and deer? Dowson refers to a Ṛk Hymn in which Agni is represented in a hideous form with two iron tusks swallowing enemies. As a son of Aṅgiras he is described in a Sáma Hymn which suggests that fire was primarily produced by the Atharvaṅgirasas from the friction of dried lotus leaves.

त्वमग्नपुष्करा दध्यथर्वानिरमन्थत.

पुष्कर has been described in the commentaries as **शुष्ककमलपत्र** dry lotus leaves which may be substituted for the pith of Hedysarem lagenaria, the *sola* of the bazar, which receives sparks from flints and retains it sufficiently long for kindling a fire. In modern sacrifices Agni is rarely made by Friction **मन्थन** of two pieces of **शमीगर्भाश्वत्थ**; the most scrupulous resort either to the lens which focalises the rays of the sun or use the flint and a steel **चकमकीपाथर** and iron or steel striker, generally U shaped the left side being broader and stronger; the right side rod furnishes a hold. But the dry palm leaves of Ceylon **तेडेत** of the Bengali Pandit, the Taliput palm-leaves long and broad much used in writing manuscripts is also called **पुष्कल.** R and L being interchangeable both go by either of the names, and until some more accurate information is obtained, the Atharvaṅgirasa Ṛṣis must have kindled or generated Fire by friction or on these dry leaves.

In the Viṣṇu Puráṇa Agni is described as having 49 sons not unlike the 49 Maruts. In the Váyu Puráṇa he is said to have four hands seated on a car of seven wheels of wind drawn by red horses.

Of the 29 names enumerated above of Agni or Fire in the several ceremonies or observances mentioned against them 15 of which are directly or indirectly connected with what is collectively named as **संस्कार** of a Hindu. A **संस्कार** (implying perfection) is an essential and purificatory rite. It generally begins with conception **गर्भाधान**, the next is called **पुंसवन** in which the vitality of the fœtus is aimed at ("Bring forth male children only ?)

शुंगाकर्म, is said to be a part of **पुंसवन** rite, of late this ceremony is rarely separately observed, (**कांचासाद, पाकासाद** of Bengal it is combined with other rites). **शुंगा** is a kind of the fig-tree, some decoction of its tender buds mixed with other things used to be given to females in conception we find in Sušruta.

अश्वत्थफलमूलत्वक् शुंगासिद्धं पयोनरः । पीत्वासशर्कराक्षौद्रं कुलिंगइव हृष्यति ॥ (**कुलिंग** is a shrike, the **भृंगराज**, the **फिंगे**). Perhaps this rite is now known in Bengala "**पञ्चामृत**". The **संस्कार** or purificatory rites ordinarily observed in these days in Bengal are **गर्भाधानमृतौ पुंसः सवनं स्पन्दनात्पुरा । षष्ठेष्टमेवा सीमन्तः प्रसवं जातकर्मच । अहन्येकादशेनाथ चतुर्थेमासि निष्क्रमः । षष्ठेऽन्नप्राशनं मासि चूड़ाकार्य्या यथा कुलम् ।** On the birth of the child the *navelstring* is not cut until a Nandi Mukha-Sráddha is observed and this is **जातकर्म**. The next purificatory rite is naming the child **नामकरण** with the next **अन्नप्राशन** the feeding the baby the first food which generally consists of frumenty of some cereal. The next rite is tonsure **चूड़ाकरण** when the hair with which the child is born is for the first time clipped or shaved, a rite which has been adopted by the Christian Church of the East. The next rite is **उपनयन** or investiture with the sacerdotal thread which is said to give a second birth—hence **द्विज** twice-born. It is also called **व्रतबन्धन** because **व्रतग्रहणपूर्वकं गुरोर्वेदाभ्यसनं = स्वाध्यायः** One not so ordained is a **व्रात्यः** as **षोडशवर्षपर्य्यन्तमकृतसंस्कारो व्रतदानानर्हः भ्रष्टगायत्रीको व्याध व्रातेभ्यादिः सह्व शाखादिभ्यः** The last rite is generally **विवाह** which is completed on the 4th day of the **कन्यादान** by special oblations known as **चतुर्थीहोम** the **चौथी छोड़ाना**, of the U.P. A Hindu marriage, therefore, does not consist in the giving-away and receiving of a girl's **पाणिग्रहण**. It must be completed by the **चतुर्थीहोम** and **सप्तपदीगमन**, which latter is symbolically following the bridegroom. It is remarkable how the

custom of the East differs in its very conception from that of the West. Not because that the wife is, as is often deridingly-styled a slave-girl, the mistress of the husband. She is his better half, **अर्द्धांग** without whom no religious observance is complete for she is styled the **सहधर्मिणी** a co-adjutor in the community of duty. Her place in Hindu society is far above that of a creature, a helpmate. But the Śástras always desire her to be subservient to her husband. She is not a mistress to a Hindu in any sense of the term and the husband is not her 'groom.' He is her moral and religious superior, preceptor **गुरु** and at the same time her nourisher, and protector, (**सप्तपदीगमन** symbolises everything). According to the Śástras which have moulded Hindu society the wife has no other separate religious duties than in conjunction with her husband. Her **व्रतचारित्वं** should be **अनुरूप** of that of her husband. She is a free agent in the household affairs and she is in exclusive charge of the **महानस** the kitchen where she is of such importance that in the **श्राद्ध** ceremony the oblatory cake **पिण्ड** has to be prepared by the wife and not by the husband himself. To prevent, however, an increase of undue suffragan spirit in the wife, to suppress *suffragistic* ideas in females, such wives are recognised as are subservient to the husband and the usual prayer about them is **पत्नीं मनोरमां देहि मनोवृत्तानुसारिणीं.** May we have beautiful wives but all subservient to our inclinations. A wife has no right to any pilgrimage without her husband and is entitled to entertain no doctrines or principles other than those of her husband for there is a community of duty, being a limb she should co-operate.

Talking of **पाकयज्ञ** in which Agni is named **साहस**=might, violence, a Śúdra **शूद्र** is not prohibited to observe that rite. **दानञ्च दद्यात् शूद्रोपि पाकयज्ञैर्यजेदपि । पित्रादिकञ्चसर्वं वै शूद्रः कुर्वीत तेन च॥**

Yáska mentions three names of Agni together, *viz.*, **अग्निर्जातवेदाः वैश्वानरः** The first duty in the sacrificial rites is to kindle a fire. In sacrifices the corpus is the fire. The term **अग्निः** has thus been derived. **अञ्जेर्जकारस्य दहेर्हकारस्य च निष्ठायां गकारा पत्तिर्द्रष्टव्येति तयोरन्यतरस्माद् गकारः नयतेः पूर्ववन्निः । इतश्च अञ्जनमभिव्यक्तं वसुप्रकाशात्मकत्वेन वा नयतीत्यग्निः ॥** By **समावर्त्तन** one is brought back to the home from college. **जातवेदाः** because **जातानिसर्वाणि भूतानि वेद लोकपालत्वात्** or because it resides in everything existing and or because no sooner it is born it shines. **वैश्वानरः** because it carries every man from this to the next world or because it enters every

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being **सर्वाणि भूतानि प्रविष्टति** which is **प्राणः** Agni is specially invoked in the concluding ceremony **विसर्जन.** (**वैश्वानर**) ceremony is observed in the beginning of every year. From the above, earlier authors derived the names of their foremost deities.

विधुः the name by which Agni is invoked in sacrifices expiatory though counted by Amara as one of the synonyms of Viṣṇu **असुरान् विध्यतीति विधुः,** yet the term **विधुः** as applied to fire Agni may be traced to the pauranic stanza **पुराणपुरुषो यज्ञपुरुषो**, etc., Viṣṇu and Agni both are thus identified in sacrifices. As stated above Bhiṣma also prayed Viṣṇu as the objective of all oblations by the couplet **चतुर्भिश्च चतुर्भिश्च**, etc.—not an inappropriate nomenclature in expiatory ceremonies **पुण्डरीकाक्षः** purifies every thing. **विधु** is an expiatory oblation.

The **पूर्णाहुती** is the bumper cup in sacrifices, a ladle full of butter offered as the final oblation to the fire, it is like the offering of **पूर्णपात्र** or **कनकाञ्जली** which pleases the guests who scramble for it and **मृड़** though one of the many names of Mahádeva means sweet-voiced-note **सुस्वन** and **मृद्यति हृष्यति** as **चन्द्र** is to please.

The names **अतिदूषन** and **क्रव्याद** of Agni when one prays for boons and attempts to swallow Amṛta surprise us. Does it mean that to give boons is not a commendable act? (**अतिदाने बलिर्बद्धः ?**) and how **क्रव्याद** the raw flesheater carnivorous becomes the name of Agni in such sacrifices as relate to the drinking of nectar? (does it remind the gods of the malice of **राहु** and **केतु?** monuments to the memory of the martyrs?)

Nature of Agni has been thus described in the Vedas **त्वमेवत्वांवेत्थ योऽसि सोऽसि** Thou knowest thyself, whatever thou art, thou art, **चितश्चासि सञ्चितश्चास्यग्ने। यत्ते अग्ने न्यूनं यदुतेतिं रिक्तम्। आदित्यास्तद-ङ्गिरसश्चिन्वन्तु।** Whatever deficiencies there be the Áditya Deva the Maharṣis Ángirasas let them make up and the Adhvaryu is then invited and assured that **यावद्देवाः यावदसांति सूर्य्यो यावदुतापि ब्रह्म॥** as long as the Sun shines and Brahma endures the red-hot bricks will emit heat and will be fit for baking breads.

Aṅgirágni is described in the Puráṇas as holding **कमण्डलुस्रुवञ्चैव शक्तिं दर्भमपि क्रमात्.** Describing the physical fire, the Vedas say **त्वंकरोषिन्यञ्जलिकां त्वं करोषि निजानुकाम्.** You make people present the inner side of their palms and expose their thighs. The vernacular saying :—**राजादिठे, साधु पीठे, वामन पेठे,** and **अहिर करोटे ॥**

Fire and its first inventor, maker and preserver have been subjects of serious thought of Ṛṣis, vedic seers, sages of yore.

Its origin has been hinted in one of the earlier Hymns of the Ṛigveda.

त्वामग्ने पुष्करा दध्यथर्वा निरमंथत। etc., which passage has been thus rendered by Sáyana—

हे अग्ने अथर्वैतत् संज्ञक ऋषि स्त्वां पुष्करा दधिपुष्करपर्णे निरमंथत। Here Atharva sage is supposed to have first produced Fire on dry (?) lotus leaves. The first digression from the Frictional production of Fire. But Sáyana adds **अरण्यो सकाशात् अजनयत्।** supposing that fire was originally obtained from the Friction sticks **अरणी. अरण्य** = forest, forest conflagration ? But he explains **कीदृशात् पुष्करपर्णात्.** The **पर्ण** is his suggestion and ritualistically he says **पुष्करपर्णेहिप्रजापतिर्भूमिमप्रथयत्** on the leaves of the lotus Prajápati is said to have rolled the earth **भूमि** as one rolls spreads dough for bread and for his authority he quotes another **श्रुतिः—तत् पुष्करपर्णे प्रथयत् इति।** And in answer to further cavils he says :—

अत्र पुष्करशब्देन पुष्करपर्णमभिधीयत इति। एतच्च तैत्तिरीयके विस्पष्ट माम्नातं—त्वामग्ने पुष्करा दधीत्याह पुष्कर पर्णेहयेनमुपं श्रुतमविन्ददिति॥ Why the vedic sages were equally anxious to keep it alive for we have **तमुत्वाथ्यऋषिः पुत्र ईधे अथर्वणः** Fire was kindled or extended, multiplied by an Atharvan Ṛṣi, sage's son named **दध्यङ्—ईधे = दीप्तिवान्।** And it was preserved or continued, by supply of faggots **समिध** by **पाथ्योवृष). तमुत्वापाथ्योवृषासमीधे** etc., **पाथ्यो वृषनामकश्चिदृषिः... त्वासमीधे समैंध। समदीपयत्**

Samid, or as is now ordinarily spelt **समित्** are twigs of certain trees measuring about a little less than a foot in length and offered or placed on fire, the original physical idea of faggots and fuel, being substituted by ritualistic oblations of **समित्.**

Amara counts **समिध** amongst faggots or fuel.

काष्ठं दार्व्विन्धनं त्वेधइध्ममेधः समित् स्त्रियां Indhana is **अग्निसन्दीपनतृणकाष्ठादि** and **होमीयेन्धनेतु समिदेधयोः प्रयोगः** The Samids are ordinarily known to be nine specially referring to the nine **ग्रहाअर्क पलाशखदिर अपामार्ग पिप्पली शमीदूर्वा कुशः** and **उदुम्बर।** The seers or Ṛṣis not satisfied with the mere mention of the inventor and multiplier of fire attempted to pry into its nature and in wonder and surprisement said :—

त्वमेव त्वां वेत्थ योऽसि सोऽसि।
त्वमेव त्वामचैषीः। चितश्चासि सञ्चितश्चास्यग्ने।

Sáyana explains हे अग्नेत्वदीयं निजस्वरूपं त्वां वेत्सि नतु अन्यः कश्चित् तवरहस्य ज्ञातुं क्षमते and therefore what we see and यादृशसामर्थ्यंतानसि. Thou knowest thyself. Further on, we find अहं त्वदंस्मि मदसि त्वमेतत् । etc. I am thine and thou art mine, etc. Then addressing the cold season शिशिरऋतु

त्वङ्करोषि न्यञ्जलिकां । त्वङ्करोषि निजानुकाम् ।

People expose their hands, etc., to enjoy the heat of fire.

AGASTYA.

In the passage quoted above about the production of fire by friction of lotus leaves the Atharvan-Angirasa Ṛṣis are named; but in another passage we meet with अगस्त्य the regent of the star Canopus (Sirius ?) the Dogstar whose rising and setting with the Sun make the Dog days, the hottest days of the year. Agastya the Canopus and the Sirius मृगव्याध both are at the end of Gemini, the अगस्त्य has been more accurately identified with α Navis or Canopus a star of the first magnitude, brilliant in the southern hemisphere. Sirius is α Canis major. The 10th Śloka of the 8th Chapter of Súrya Siddhánta says " Agastya is at the end of Gemini and 88 degrees south and Mṛgavyádha is situate in the 20th degree of Gemini. The anecdotes of the sucking up the ocean as connected with the prostration of the Vindhyá range are both connected with the vedic sage अगस्त्य who is said to be born of two gods मैत्रावरुण. This sage has been addressed as वसिष्ठ in a hymn assigned to his son वसिष्ठपुत्रस्य आर्षं It begins with उतासि मैत्रावरुणो वसिष्ठोर्वश्या ब्रह्मन्मनसोधिजातः etc., and ends with पुष्करे त्वाददन्त ॥ about which Yáska says सर्वेदेवाः पुष्करेत्वाधारयवा *i.e.*, पुष्करं अन्तरिक्षं पोषति and the second manifestation is अगस्त्य ; for have we not अगस्त्यो विशंआजभार He too was आहृतवान in the mundane world मनुष्यलोके ।

The term पुष्कर means अन्तरिक्ष because it ventilates पुष्णाति भूतानि अवकाशदानेन उपकुर्वत it means also उदकं for तेवेनापितेनहि पूजाक्रियते and पद्मं पूजाकरं पूजयिव्यं शोभनत्वात् etc.

The term मैत्रावरुण so often met within the Vedas which associate the two gods and the offspring of them together in Urvasí is Agastya वरुणपुत्रएवायं तयोस्तुसाहचर्य्याच्चद्यभेदाध्यवसायेन उभयापत्यतया व्यपदिश्यते । भेदाध्यवसायेतु वरुणादेव अपत्य । That is perhaps why born in a कलश. In another place we have वातापिसूदनोगस्त्योवारुणिश्चाग्निमारुत.

In some Puráṇa Agastya Ṛṣi is said to have been born from Agati grandiflora अगस्तिगस्ति पुष्पाच्च. What has that flower to do with the sage

who presides over the southern region and who is said to have been the joint offspring of Mitra and Varuṇa (and of Agni).? If निरुक्त, derives इन्दुः from इन्धे दीप्त्यर्थस्य उनत्ते वा क्लेदनार्थस्य उभयमपीन्दौ उपपद्यते चन्द्रमसि it would not be far fetched to say that the Agati grandiflora the বক-পুষ্প of Bengal thrives only where there is उदक. Its roots thirsting, seek the waterline and failing which it dries up. The Śástras direct an oblation to Agastya अगस्त्यार्घदान which takes place at the end of the rains when the काश the wild Saccharum antiquorum blooms and bears tufts of *chauri* like racemes. The Puráṇas remember some legends or traditions of some violent seismic undulations which caused the Vindhyas prostrate and it refers to अगस्त्ययात्रा the exit of Agastya which means for ever. Both the Sesbanias or Agatis, the grandiflora and the Egyptica जयंती are tantric sacred plants) perish without cause in the hot days.

BRAHMA.

In connection with अग्नि of the vedic period we have Brahmá of the Puráṇas, who is also described as seated on the leaf of a lotus and not on a full-blown lotus blossom as is the current custom. पद्मपत्रासनस्थश्च ब्रह्माकार्यश्चतुर्मुखः। अक्षमालास्रजं बिभ्रत्पुस्तकञ्च कमण्डलुः। वासः कृष्णाजिनं तस्य पार्श्वेरुं सस्तथैव च। Brahmá is our Fire-God but he is also the recognised creating energy of the Trinity and, therefore, represents the प्रजापति. He is sometimes represented as seated on a swan; which is sometimes distinguished from the goose as ब्रह्महंस, the goose being a राजहंस and the species generally named as हंस. But many authors by ब्रह्महंस understand the flamingo. Brahmá is generally distinguished by his कमण्डलु, of late generally made from the shell of the Madagascar palm-nut known as the oceanic nut दरियाई नारिकेल. The Śástras or the later authors make some distinction between ब्रह्मा and ब्रह्म. the first generally treated as masculine (बृंह = to increase) and the latter as neuter because he is inappreciable and incomprehensible, a predicable not in its integrity but in its attributes, without the five ordinary attributes or predicables, *viz.*, genus, species, difference, property and accident: a thing not unoften differentiated from all that is perceptive and with limit: a thing without end or beginning but ever self-existent, absolute, and eternal, the नेति नेति of the upaniṣads. The masculine form is a created being, said to have been, in some books, as if born of an Egg, an Embryo, a Mundane Egg. He

is no doubt supposed to be a manifestation of the creative energy of the Supreme Being, the active creator of the Universe which for purposes of enunciation of the theory of cosmogony was found rationally necessary, the युक्ति, the explanation which the curious demand and seek, without which none can be happy. The real happiness of an individual consists in being the wisest of all. The term प्रजा literally means प्रकर्षेणजाता, The term प्रकर्षेण = to be attracted, drawn ; or from कृष to make furrows. प्रजापति the lord of all creation or creature. ब्रह्म and जन्म are both enumerated as synonyms of उदक water and food अन्न from बृहि to augment as also wealth without which nothing mundane can increase. ब्रह्मा देवानां पदवीः कवीनामृषि र्विप्राणां महिषो भगाणाम्। Brahma is the chief ईश of the gods, *i.e.*, of the देव देवनकर्मणां, *i.e.*, आदित्यरश्मीनां, *i.e.*, adorable. The Ṛk says after naming हंसः, etc., तत् यत् किं ब्रह्मवरेण्यं हंसः आत्मा भवन्ति.....अव्ययञ्च संस्कुरुते. Although हंस इति हंसा सूर्यरश्मयः परमात्मः परंज्योतिः पृथिवी व्याप्तेति has been thus explained in the Sukta हंसः शुचिषद्वसुरन्तरिक्ष, etc., the term हंस has been derived from हन धातु to destroy, ब्रह्म has sometimes been called कलहंस meaning the delightfully pleasing. In Hindu mythology, Brahma being the creative and active manifestation of the Supreme Being must be superior to everything created and taking the space which measures day and night to mortal man as the unit standard, 360 of such spaces make up a year which consisting of the Uttaráyaṇa and Dakṣiṇáyana, the day and night of the gods is a day in the godly counting and, therefore, 360 times of such godly days make up a godly year. Taking a human life as unit of longevity a day of Brahma is a multiple of 360, *i.e.*, 21,600,000,000 years of human counting. So it will be seen that our Sástrakáras consider Brahma himself as perishable or in other words, what the poets describe of Mahádeva as the conqueror of death, मृत्युञ्जय becomes a misnomer. Brahma has been traced to बृह to multiply, to increase, an idea suggestive of the सांख्य-विकाश and संकोच. But the root is also spelt with बृ which, however, means to sprinkle and is traced in the words वर्षण-वृषभ and so forth. The बृ root appears in बृहस्पति the lord of the multitude. The form ब्रह्मा which is masculine though not found in Śruti except as the name of an efficient priest who watches the sacrificial fire. It has to be considered whether this duty of the particular priest has suggested the Fire-God Brahmá of the Puráṇas. Brahma in the neuter form in some passages

of the Vedas is said to have created the gods. The masculine form Brahmá, though plays an important part in the Śástras, is not, however, recognised in the daily duties of oblation तर्पण though associated with Viṣṇu and Śiva. The first oblation is to ब्रह्म who is addressed as neuter and then those to Viṣṇu and Rudra are in the masculine form as well as Prajápati who is a different identity. In the Puráṇas, Brahma as a god, has been put to the shade. What changes of ideas have been made in the later Śástras is observable and the cause of such deviation from archaic forms has to be sought somewhere. नारायण in earlier books is applied to Brahma, the Supreme Being, the final cause of every thing but in later books it is specially applied to Viṣṇu. Anecdotes of vák, Sarasvatí, Sandhyá, Śatarúpá, and Brahmá their progenitor (the Prajápati and the Rohit deer), the Nilagau are explicable only as shewing the all-pervading influence of the sexes. The so-called incarnations अवतार, manifestations described in the Puráṇas and other earlier books are not unoften assigned to Brahmá as Prajápati. In the Mahábhárata, Brahmá is said to have sprung from the navel of Viṣṇu and in the Deví Mahátmya episode of the Márkaṇḍeya Puráṇa स नाभिकमलेवि ष्णोः स्थितो ब्रह्माप्रजापतिः Daksa is said to have sprung from his thumb the apposible finger in the manipulating hand though चतुर्भुज an appelation of Viṣṇu may be equally applied to the Quadrumana.

प्रजापतिः (प्रजा-प्रपूर्वाज्जने that which is derived from the pre-existing offspring.) पतिः प्रत्यते (from पत = ऐश्वर्य्ये) the two together making up प्रजापति combining offspring and lordship has been enumerated under names of sacrifices यज्ञः because, of the reason of the rains. प्रजापतिः as a मध्यस्थानदेवता. The Deva ordinarily imply the द्युस्थानदेवता for we have सुप्रागपागुदप्रतीची and देवा रश्मयो उच्यन्ते under द्युस्थानदेवता we have देवपत्न्यः. In explaining the term वसवः though it has been enumerated under रश्मि synonyms because they envelope all, Devarája Yajvana says वसवोयाक्त् किञ्चित्पृथिवीस्थानमग्निभक्तितत्सर्वं वसुत्वेनाभि प्रेत्यैतदुच्यते—अग्निर्वसुभिर्वासव इति समाख्या तस्मात् पृथिवी स्थानाः and Indra is a वासवः and the मरुताः are वासवः Therefore, they are मध्यस्थानाः. And because वसव are the rays of Áditya which destroy darkness they are द्युस्थाना. It will thus be seen that the same deity according to its attributes becomes द्युस्थान or मध्यस्थान.

ब्रह्म has been at one place identified with the Vedas, Ṛk, Yajus and Sáma, and in explaining the term ऋषिः = यत्कृतमृषीणामृषित्वं यस्मात्

तप्यमानान् ब्रह्मऋग्यजुः सामाख्यं ब्रह्म स्वयम्भुश्रकृतकम् अभ्यागच्छत, *i.e.*, अनधीतमेव तत्वतो ददृशुः तपोविशेषेण तत्ऋषीणां ऋषित्वम् । They see by तारक = ज्ञान. This the part of विवेक is called पञ्चाग्निविद्या in the Sastras पञ्चाग्नी-गार्हपत्य आहवनीय अन्वाहार्य्य etc., are five sacrificial fires of a साग्निक ब्राह्मण. They are allegorically explained in the Upaniṣads and metaphorically expressed in the Śankara commentary as पञ्चम्यामाहुतावाप, etc., which Ánandagiri in his gloss says प्रकृतश्रुतेर्थविशेषं दर्शयति.....पञ्चधा द्युपर्जन्यपृथिवी पुरुषयोषित्प्रकारैरितियावत् । having previously explained that मरीचीनामन्तरिक्षे व्याप्तत्वात्. The so-called daily तर्पण may be traced to तस्मिन्नेतस्मिन्नग्नौ देवाः श्रद्धां जुह्वति, etc. Both in the commentary and gloss we find अपांश्रद्धाशब्दवाच्यानां द्युलोकाग्नौहुतानां, etc., श्रद्धापूर्वकहोममुद्दिश्य पयः सोमाज्याहुतिसाधनं सम्पाद्य जुहोतीति तैत्तिरीयकाः पठन्ति. The use of fluids other than melted butter as oblations is as good as होम.

But one cannot help observing that the पञ्चाग्नी विद्या was the exclusive monopoly of the Kṣatriyas, all the Ceremonials and Sacrifices of the Vedas being reserved to the Bráhmans.

The Upaniṣad runs thus—

तदंहोवाच यथामात्वं गौतमाऽवदो यथेयन्न प्राक्त्वत्रः पुरा विद्या ब्राह्मणान् गच्छति तस्मादुसर्वेषु लोकेषु क्षात्रस्येव प्रशासनमभूत्, etc. A veritable bargain, worldly supremacy for intellectuality !

अपां सोमत्वमेवान्नत्वं प्रतीयते नतु कर्मिदेहारम्भकत्वमित्याशंक्याह । ता आप इति । कर्मसमवायिनी नामपां कर्मा पूर्वद्वारा यजमानदेहे प्रतिष्ठाना, etc. The body is made up of fluid. आप अद्भिरारब्धस्य शरीरस्य भोगायतनत्वं.

The Ṛk ब्रह्मा देवानां पदवीः, etc., as mentioned before.

Here देवानां means देवनकर्माणां *i.e.*, of the illuminating आदित्यरश्मीनां पदं वेत्ति. But this Brahmá in the तैत्तिरीयक आरण्यक सामभाष्य Sáyana says अन्तर्बहिर्वर्त्ति-नांप्राणसमुद्रादीनां अचेतनानां सृष्टिमुक्त्वा चेतनेषु परमेश्वरस्योत्कृष्ट रूपेणावस्थानमुच्यते । अग्नीन्द्रादी-नां मध्ये ब्रह्मा चतुर्थो भूत्वा परमेश्वरो नियामकत्वेनावतिष्ठते । Perhaps this is the earliest mention of the four-faced Brahmá as the Dhátá, the Regulator of the universe. Here the officiating priest of the Atharvana Sanhitá is not meant, who though is the regulator of the ceremonies, the विधिदर्शी the सदस्य of the modern liturgy, as disinguished from Brahma the Supreme Being. This manifestation in some Puráṇas is described as born of the Primitive Energy the आद्या शक्तिः—We find अजःसृष्टिकर्त्ता मुकुन्दो etc., न वा किं त्रयस्ते युगादौ प्रसूता × × × तेनैव विश्वस्य माता.

Note the term अजः, means the unborn, and still he is described as being blossomed by or engendered by, as a fruit or offspring of माया

illusion, the unreality of the universe personified as Śakti. The unborn offspring of unreality. Such is the technical meaning of the terms, metaphorically applied to the creating manifestation of the deity. As the creator, though unborn, is said to have blossomed forth from Illusion!

These three, Brahmá, Viṣṇu and Śiva the creator, the maintainer and the destroyer of the universe, are said to have been brought forth, delivered at the beginning of time **युगादौ**. **युग** has been derived by grammarians from the root **युज** to join and it suggests a pair, a couple, a brace) **युगान्त**, however, means the destruction of the universe, as if the end of pairing, joining—a thorough disintegration, a return to the original constituents, a crumbling down into its parts which were as if held together by some joining force or glue.

Having enunciated that **तिस्र एव देवता इतिनैरुक्ता.....माहाभाग्यादेकैकस्या अपि बहूनि नामधेयानि भवन्ति** such as **होताध्वर्युर्ब्रह्मोडातेत्यपि**, etc. This **ब्रह्मा** is an officiating priest versant in the Atharvan is distinct from **ब्रह्मन्** in the Ṛk **उतासि मैत्रावरुणो**, etc., **ब्रह्मन्मनसो धिजातः।** and **दृप्तंस्कन्नं ब्रह्मणा दैव्येन**, etc., which means the Supreme Being, suggestive of the legend of Urvasí the **अप्सरा**, for **उदकम् अपिपुष्करम् तेन हि पूजा क्रियते**, etc. The **ब्रह्मा** in the Ṛk **ब्रह्मात्वो वदति जातविद्यां यज्ञस्य**, etc. and the commentator explains **ब्रह्मा नामक एक ऋत्विक्**, etc.

Puránas differ in their account of Brahmá, the masculine creator or Prajápati (lord of offsprings—creatures). He has been diversely described in the Puránas. Some of which make him as weak and helpless as the Bengali, unable to cope with a couple of demons Madhukaitabha and as the wont of the weak to run to the court for help and protection, poor soul! or rather say poor creature for though he is unborn he is also somewhere called as born of the lotus. Brahmá though safely-located in the navel (lotus) of Viṣṇu, the universe pervading soul, who was at the time enveloped in deep sleep, supplicates Energy (**शक्ति**) to liberate Viṣṇu from the swoon or unconsciousness. But **नाभि** from **नभः** to bind also means the lord paramount and **कमल** from **कम** = water or desire and **अल** what adorns.

Brahmá is described as four-headed and four-armed, the fifth head being lopped off by Siva. He is red-coloured and pot-bellied, not swift even in flight when pursued by phantoms. The Legend of the genesis of Sváhá **स्वाहा** describes **ब्रह्मा** as being unable to cope with his own creature, Agni (Fire) he perspired and in an unconscious

state of mind without much discrimination cast the sweat of his brow on the pursuing Fire, repeating what his own sweat had uttered as स्व + अहं I am thyself.

The origin of Sváhá is described in the Taittiriya Bráhmaṇa in a legend which clearly describes Brahmá—Prajápati in his primitive nature.

प्रजापतिरग्निमसृजत । तंप्रजाअन्वसृज्यन्त । etc., The commentator says अग्निहोत्रं निरूप्यते । तत्रादौ तावत् स्वाहाकारमन्त्रस्योत्पत्तिं वक्तुं आख्यायिकामाह ॥ यदा प्रजापतिनास्टष्टमग्निमनुप्रजा अन्या अस्टज्यन्तातदानीं सोऽग्निर्भागरहित एव तं प्रजापतिं कञ्चित्कालमुपास्य खिन्नः सन् प्रजाभिः सहतस्मात् प्रजापतेरपाक्रमत् । तमग्निमवरोद्धुमिच्छन् प्रजापतिः पृष्ठतो गत्वा पलायमानं तमवरोद्धुं नाशक्नोत् । अशक्तः स प्रजापतिः श्रमेण सन्तापं प्राप्तः । ततोऽग्निस्तं दृष्ट्वा स प्रजापतिस्तप्त इत्येवं वदन् पलायनादुपरतः । स च प्रजापतिः श्रमजन्यं स्वेदजलं स्वकीयललाटादुन्मृष्टवान् । तच्च जलं घृतरूपेण प्रादुरभूत् । यस्मात् प्रजापतिः स्वकीय ललाटस्य दक्षिणभागे स्थितं स्वेदजलमङ्गलं मन्यमान उन्ममार्ज तत्र स्वाल्लोकेऽपि यस्य पुरुषस्य दक्षिणभागे केशा उन्मृष्टा इवोर्द्धाः पृष्ठतोऽवनता उत्पद्यन्ते तस्य पुरुषस्य तां केशोत्पत्तिं प्रजापतिसम्बन्धिनी ज्येष्ठलक्ष्मीत्येवभिज्ञा आहुः । × × यस्मादयं प्रजापतिर्ललाटादुन्मार्जनं चकार तस्मात् कस्यापि ललाटे केशा न विद्यन्ते × × ×

जुहवानी ३माहौषा३मिति । Further on—

तं वागभ्यवदज्जुहुधीति । सोऽब्रवीत् । कस्त्वमसीति । स्वैव तेवागित्यब्रवीत् । सोऽजुहोत्स्वाहेति । etc.

तं होमविषये सन्दिहानं प्रजापतिं काचिद् दृश्यावाक् जुहुधीत्यब्रवीत् । ततः प्रजापतिना कस्त्वमिति पृष्टे सति, तव स्वकीया या वागस्ति सैवाहमस्मीत्यब्रवीत् । ततः प्रजापतिः स्वाहेत्युच्चारयन् अजुहोत् ।—

The anecdote of the Vedas also explains indirectly the custom of parting or combing the hair of the head from the left to the right *Bengali* oracles divined omens and saw ill-luck in those who have hair, receeding from the right corner of the forehead. The Bráhman legend also assigns this to be the reason why men have foreheads bare of hair and not like those of monkeys. Students of natural history in a jocular mood describe the grey lines of hair on the forehead of the Hylobates hoolook as **বিভূতী** for they come from the region where Mahádeva is said to have tilled the fields for the amour of the **বাঘদিনী***—the genesis of the Śiva-Vanśa of the Koch country. The Bráhmana's teem with legendary anecdotes, some of which have been utilised by the bards of the Puráṇas as amorous freaks of some of the gods of the Hindu Pantheon. The

* Note A low caste in Bengal **বাঘদী**—has it any thing to do with বাগ্দা চিঙ্গড়ী —বাদাবনে..... ?

foremost of such incestuous stories is that of Brahma and his offspring Gáyatrí, who, to avoid him, secreted herself in the form of a रिष्या (रोज of the U. Provinces), but the omniscience of Brahmá did not prevent him from his unnatural pursuit, he covered her as a नीलवृष. The Nilgao of the Sportsmen is the largest of the deer class—the nearest approach of the cow. Commentators have explained away the जार of Ahalyá अहल्या the विहड़ the unploughable barren fields with Indra the lord of the firmament, by the disintegrating rays and effects of the sun and the rains. No attempt appears to have been made to explain away the affair of Brahmá and Gáyatrí. Writers on polity and morality suggest that it is always wise to avoid temptations: it is not easy to escape them, Prajápati the creator even could not stand it.

घृतकुम्भा समा नारी तप्तांगारः समः पुमान् । तस्मात् वह्निञ्च घृतञ्च नैकत्र स्थापयेद् बुधः ॥
Combustibles should be stowed away from boilers.

Brahmacharya is thus described. ब्रह्मचर्य्यादिपदेन अहिंसास्तेनादयोनुमन्यन्ते and स्मरणं कीर्त्तनं केलिःप्रेक्षणंगुह्यभाषणम् । संकल्पाध्यवसायञ्च क्रियानिर्वृत्तिरेवच एतन्मैथुनमष्टांगं प्रवदन्ति मनीषिणः स्मरणं is what is meant by चिन्ता in the stanza "यां चिन्तयामि सततं मयिसा etc." कीर्त्तनं is praising by describing the beautiful points physical or intellectual. केलि is something like dalliance, exchange of caresses, interchange of embraces. प्रेक्षणं is what in erotic works called कटाक्ष—glance or eye, a wistful look. गुह्यभाषणं is very much like téte-á-téte, as is conducted in a shaded recess or corner out of sight of the crowd. संकल्प proposal, literally means a declaration of purpose, an expectation, it is an expectation of desired consequences. अभिसार? an assignation? अध्यवसाय is a determined application, is tantamount to wooing. क्रियानिवृत्ति is being obsessed all forms of Eratomania including coquetry, flirtation and dalliance.

These are the eight kinds of sexual union. Its contrary the opposite of these eight is ब्रह्मचर्य—विपरीतं ब्रह्मचर्यमेतदेवाष्टलक्षणम् Such are the rules of incontinence; any of the eight is a slip from Brahmacharya. It is only to such high standards of polity and morality that the Hindus of the old school avoided all the eight forms: which include dancing with females and so forth. With all that civilisation of the west has taught us we still avoid the above named eight forms of sexual union. The chief virtue of an ascetic, a religious student is the observance of

continence. It is not the religious ascetic or student alone who has to avoid कामिनी and काञ्चन but continence is a polity fit for all householders to observe. Just as one good turn looks for a return, one false step, one single slip suggests a speedy downfall. It suggests no prudism, no prudishness, no affected modesty. One who attempts for the whole may secure a part of his aims. The Ṛṣis of yore were keen observers of man and they have with no prudishness advised caution. The Hebrew scriptures instruct not to tempt the evil one. How many in the attempt to ameliorate the condition of those depraved women have fallen martyrs of their originally good attempts! Kunti is described in the Mahábhárata as having been blessed with an undying youth and beautiful and lovely she was. Nárada is said to have once questioned Yudhisthira, incarnation of Virtue (Dharma) about his ever youthful mother and like a truthful hero, as he has been painted in that Great Epic he said, that he knew not, having never observed any parts of her person than her feet. The exemplary anecdotes of the god's conduct under temptations emphasise the desirability of observing the rules of continence and avoiding the eight forms of sexual union.

The legend of Yayáti in the Mahábhárata and the गाथा, chant so much in use, are examples of the care which the Ṛṣis took in dissuading men from such pits.

न जातु कामः कामानां उपभोगेन शाम्यति। Desires are never satisfied by fulfilment हविषा कृष्णवर्त्मेव भूय एवाभिवर्द्धते, etc., they grow stronger like fire fed by (Ghi), butter.

Authorities are often quoted irrespective of their proper relevances and meaning. They are ordinarily referred to, as precedents for all sorts of crimes and vices. They urge, that does not the Mahábhárata record how, for the sake of the Ráj Duryodhana had poisoned his powerful cousin Bhimasena? It is a thing सनातन eternal continual and perpetual. Arson has been resorted to from times immemorial, did not Duryodhana attempt to kill his five cousins with their mother at Váranávata on the banks of the Ganges, the modern Lákṣágir लाच्छागिर or गृह? And court jesters and dramatic buffoons extol women; for one woman alone, *viz.*, सीता, the gallant Rávana sacrificed his ten heads and his whole family and estate! one head of a youthful gallant is of no consequence.

Brahmá rides a **हंस** goose ? or a swan ? but the flamingo is the likely bird for its native name is **ब्रह्महंस.** Swans are not met with in the Mánasa-Sarovara. He is distinguished by his **कमण्डलु.** What this Kamaṇḍlau means and what its shape is a matter for careful consideration. A Kamaṇḍalu as we find in use with the ascetics and religious students is a waterpot, earthen or wooden, not unoften of a hollow gourd or cocoanut. The modern Kamaṇḍalu is two hollow spheres joined one over another and the upper truncated. It used to be of the cheapest material not to tempt thieves and plunderers : a thing of almost no value in the ordinary market. The derivation of the term sugggests something else ; **क**=Brahmá or water and **मण्ड**=an ornament or essence. But a waterpot of some shape or size is a *sine quâ non* of a Brahmachari, a religious student or ascetic. To a Hindu water is a purifier and frequent ablutions, purificatory áchamans **आचमन** are necessary to observe cleanliness, purity, etc. Such a student is described as **गृहीत्वा वैणवीं यष्टिं वारीपूर्णकमण्डलुं,** holding a staff of bamboo and a pot full of water. The staff or stave in walking on hills is of use still and it is spiked in the bottom. There are many passages which direct the use of staffs, umbrellas as well as of footgear. **वर्षातपादिके छत्री दण्डीरान्यटविषु च । शरीरत्राणकामो वै सोपानत्कःसदा व्रजेत् ।** One should use an umbrella when it rains or when the sun shines hot, and have a staff at night or in a forest, and desiring to protect the body should always walk with a footgear. **उपानह्** or **उपानत्** is a shoe probably like those used by the Greeks and Romans for **नह**=to bind, it used to be tied. They were of leather for we find **उपानद्गूह पादस्य सर्वा चर्मावृतेव भूः** to one shod the entire earth appears to be veneered with leather or sheathed. There are directions not to cull flowers without footgear though the culling of flowers for worship is forbidden after bathing. Sometimes prudishness suggests impurity and uncleanliness of leather and many, therefore, resort to wooden sandals **खडम.** The use of shoes appears to be more ancient than that of wooden sandals for we find **राज्ञा गुरूणां देवानां न दुष्येदन्तिके चरन् आजानुपत्रेचरणस्तथाचमनकर्मणि**—It is not forbidden to appear before a ruler (Rájá), a tutor or preceptor (Guru) or before idols, gods, temples (Devas) when one has shoes reaching almost to the thigh (tops boots, riding boots), nor it is forbidden to observe the **आचमन.**

Gobhila has treated the subject a little more in detail under the aphorism "न च सोपानत्कः" Poets have frequently described its use कृतावरोहस्य हयादुपानहौ नियेद्धुकामेकिमुवद्धवर्मणो। In the आनुशासनिक Parva of the Mahábhárata much has been said as to the genesis of shoes and umbrellas, other Puráṇas are not silent वहनुपानहौपद्भ्यां यस्तु मामुपसंक्रमेत्। चर्मकारस्तु जायेत वर्षाणान्तु त्रयोदश. In the Taittiriya Sanhita we find mention of shoes of boarskin. शाद्यायनि—has तपः सिद्धेद्विराचम्याभ्युक्षणार्थमथाहरेत्। सोपानत्कः सदर्भः सदशोत्तरीयः समाहर्त्ता and सोपानत्क = उपानद्युगला रूढः Uśaná has स्रवन्त्यादिष्वथाचम्य सोपानत्कोह्यसंस्पृशन्

Kamaṇḍalu is said to be of cocoanut shell which is considered as pure and unpolutable as gold स्वर्णपात्र. In the Chittagong district Bráhmans have been seen to use the Hooka of cocoanut which Muhammadans use provided it be dry शुष्क (हुकनाडावा) and they object however to use the chillim used by a Śúdra on the ground that earthen pots are so polluted. But the Kamaṇḍalu of Brahmá if of cocoanut shell must be something extraordinary, the shell of the Madagascar palm दरियाई नरीयर one section of the triple or double shell is like a boat-bowl, a veritable platter for receiving alms of food.

The beads or rosary of Brahma must be, it is supposed of rock crystals, used both by the worshippers of the Śakti and Vaiṣṇava cult. The स्फटिक is a naturally pure rock and rosaries made of this require no tantrik purification.

In modern Hindu cult Brahmá is the regent of Fire and in conflagration and large fires in markets Brahmá is propitiated. Of late in trading places with a view to propitiate fire and to save the sheds and goods of the bazars Brahmá is annually worshipped by subscription raised from the traders and shop-keepers. In many places it is an institution and every trader on the sale of his ware reserves a farthing or a cowry for the so-called वारोवारी पूजा. What the term means is a desideratum : is it a compound of वारो = 12 and यारी = friends or the वार of (वारांगना—वार = a multitude), A huge clay figure of the four-faced Brahmá is made and the worship consists principally in sumptuous ornamentations and decorations of the idols accompanied with expensive music parties.

HANSA जप ROSARY.

हंसः The tantras have a peculiar explanation of the term. It is fancied, to be the अजपामन्त्र, *i.e.*, a charm which every man voluntarily or involuntarily repeats; जप is muttering prayers, from this it has been extended to the repeating inaudibly some charms or names of any deity. The modern meaning of the term is muttering inaudibly. But Amara Sinha counts it as a synonyms of स्वाध्यायसु = सुकृत्या + आवृत्या अधीतिः repeating (reading of the Vedas with a view to remember them—causing by heart) by rote in the memory. But जपति also means शीघ्रं म्लायति Is it not जव ?. The disc of the Sun is called जवरु that which rises on the rays. रश्मीभि र्यदारोहति तदादित्यमण्डलमुच्यते. We have जवमदभिर्गरमदभिर्वा The Nirukta says जवमज्-जरमद् गरमच्छब्दानां जवभावः under names of adoration, worship we find जल्पति-जल्पव्यक्तायां वाचि. Prattling and a जल्पक is a chatterer and जप is without the glibness, repeating without utterance, inaudibly. The term जल्प occurs in the Ṛk नीहारेण प्रावृता जल्प्या which Sáyana says न केवलं प्रावृतत्वं किन्तु जल्प्या च देवोहं मनुष्योहमित्याद्यनृतजल्पनेन प्रावृताः। जप therefore is repeating without utterance, *i.e.*, inaudibly. It has been accepted almost in all forms of religion as a mode of worship, adoration. The repeating the name of an individual means regard and respect for that person : is a form of praise which is a form of prayer. Do we not when oppressed by a powerful man call out the name of the ruler for protection ? दोहाई देना For relief or luck we do the same thing with supernatural being and the easiest or simplest method is to call him by his name. This inaudible repeating of the name of the deity by a slight stretch extended to the counting of the rosary. The tantras have special rules, elaborate procedures for जप. This counting is primitively done by the digits of the fingers of the hand. The reckoning by beads has been considered the worst sort and one who uses the rosary has been decried as a hypocrite. One who reckons by the fingers and digits is loved as a brother and he who repeats the name inaudibly in his heart is extolled. Even in counting by the digits there are special rules. In the सनत्कुमारसंहिता we have अनामा मध्यमारभ्य कनिष्ठादितएवच। तर्ज्जनीमूलपर्यन्तं दशपर्वसु संजपेत्। In another tantra अनामिका कनिष्ठात्रिपर्विका मध्यमायाश्चत्रितयं तर्ज्जनीमूलपर्वणि। But the tantrics avoid the top of the index-finger, others go over the same. It has been said तर्ज्जन्यग्रे तथामध्ये यो जपेत् सच पापकृत्. The well-known bag slightingly

called কুঁড়াজালী has a slit through which the index finger is thrust out. The true tantric bag to keep the rosary is called a **गोमुखी** the wrist is thrust through the tube-like aperture and the rosary is kept in the *cul de sac*. In repeating the charm the fingers should be tightly set against each other lest the mantra slips through the slits of the fingers and the Gaṇeśa the deity of counting **गणना**=counting is presided by the lord of **गण** standing for **गणना**. This particular Gaṇeśa is called **चोरगणेश**. There are recited in the tantras Gaṇeśas of several sorts the **हरिद्रागणेश** is the yellow Gaṇeśa **छिद्रगणेश**, etc. Is it not punning on the term **गणेश** ?

अजपा mantra is repeated involuntarily in our respiration which in Bengali called হোঁস ফোঁস fancifully simulated by **हंसः** a form of the vedic charm **सो हं सःअहं** I am He, **ब्रह्माहमस्मि**. From what to what ! How humanity from the loftiest vedic philosophy is stiffled by the narrow tantras ! The caterpillar entangling itself in its own secretion and after the stage of a coccoon comes out full-fledged a splendid butterfly to surprise the seers. The goose **परमहंस** one who has by the above means of self-entanglement remaining for sometime in a hostlery emerges in bright colours as a Supreme Goose. **हंस** has been derived from **हन** to hurt and kill, and **परम** is a particle of assent like **ओम-वाढ़**. Yes, in Hindi vernacular **अच्छा-भला** but **परम्** is a particle of command, refusal or dismissal, the true meaning depending on the tone, emphasis and gestures which accompany.

A **हंस** has been used to mean one not covetous or ambitious evidently a self-contracted devotee, a true hermit and ascetic but as from hurt and kill and malice the abandonment of all covetousness and ambition, to kill ones desires, to smother them, the killing the hurting may be applied to others and as **परम्** is a particle used to express a command of dismissal a **परमहंस** is one who is hurtful and ready to kill and sacrifice all obstructions against the enjoyment of his own desires, the most covetous and ambitious of the lot. Is he not a Mahanta ? Despotism under the name of religion, imposing delusions and party legislation indicates the decay of the Hindus. True Faith is dead **श्रद्धा** the implicit reliance on the **श्रुति** is dead, it has given place to Faith which is now **भक्ति** a new line of Inclination. **स्वेच्छाचार** It is hypocrisy that is a power to terrify the people, to grovel on bended

knees, the dust of credulity and darkness. Equality in interest, at the sacrifice of Self is the surest road to peaceful conquest of the universal enemy. Force creates division and rupture which arrests intellectual and moral progress. Beware of those who begin with poverty and abnegation and end with opulence and despotism. The term शूद्र has been derived from शुच to purify or cleanse though it means the lowest of all. शूर from शु = to bear and therefore शूर = a hero, the Sun but शूरदास is one blind ; is it because he braves like a hero ? Bhiṣma has said नबाह्यद्रव्यमुत्सृज्य सिद्धिर्भवति भारत । Is it not enough to permit all luxuries and comforts ? शारीरं द्रव्यमुत्सृज्य सिद्धिर्भवति वा न वा । बाहयद्रव्यविमुक्तस्य शारीरेष्वनुगृध्यतः । योधर्मोयत् सुखं वा स्याद्विषतां तत्तथास्तु नः । * * * ममेति च भवेन्मृत्यु नममेतिच शाश्वतम् । He concludes परिव्रजन्ति दानार्थं मुण्डाः काषायवाससः ॥ In the महानिर्वाणतन्त्र as quoted in प्राणतोषिणी a Hansa is as devoid of obligations and duties as a Śúdra—for he is said to be the fourth tribe. तुरीय being a fourth part and also it means the universal spirit, the divine being. Brahma is said to be तुरीय because beyond प्रणव But in the passage तुरीयादित्यसर्वंन त इन्द्रिय etc., Sáyana says तृतीयमित्यस्मिन्नर्थे वर्णव्यत्ययेन तुरीय शब्दः । Such interchange of letters is not infrequently met with in the Vedas. In the विकृतिकाण्ड we have वायुर्मवस्वेन मागधेयनो etc., Sáyana says here also वर्णव्यत्ययेन दातव्यत्वमुच्यते. Again सयमोदेवानामिन्द्रियं वीर्यमयुवत तदामस्ययमत्वं । Sáyana says अयुवत देवेभ्यः पृथक् कृतवान अतो यवनामकोयं वर्णव्यत्यनेनयमः सम्पन्नः । Besides we see that ghṛta, clarified has been derived not from घृङ् रण दीप्त्यौ but घृतमितिधकारस्यघकारादेव । In the Chhándogya प्राणएव ब्रह्मणश्चतुर्थः पादः ॥ चतुर्णामवधूतानां तुरीयो हंस उच्यते. He is निषेध विधिवर्जितः × × × न तस्य ध्यान धारणा etc.

The अजपामन्त्र has been thus described in the tantras. हंकारेणबहिर्याति सकारेण विशेत् पुनः । हंसेति सततं मन्त्रं जीवो जपति सर्वदा । The reason why हंस means प्राण is उच्छ्वासे चैव श्वासे च हंस इत्यक्षरद्वयम् । तस्मात् प्राणस्तु हंसात्मा आत्माकारेण संस्थितः । नाभेरुच्छ्वासनिश्वासात् हृदयाग्नेर्व्यवस्थितिः ॥ It is interesting to observe how on one thing by a slight stretch of imagination, following the cue of words a whole theory is enunciated.

प्राण means replete, that with which anything is filled, hence air inhaled, exhaled and filling the body. They have observed five vital airs. Modes of expiration, inspiration, etc. Life has been said to be indicated by प्राण-श्वास-गति which are signs of life. Inorganic liquids also grow by intrusion or intersusception as when a double solution is added to them. The phenomena of movement does not supply any

obsolute distinction between life and death. They are not detected in quiescent seeds though in inorganic foams brought in contact with liquids of different consistency.* Indra is said to have struck वृत्र with foam. Irritability is a notable quality of living substance but it is not peculiar to it. We may safely assert that the only distinction between a living matter and inorganic is chemical.

The restraining of the प्राण, here the प्राणवायु in प्राणायाम is breathing in a peculiar way. Fanciful theories based upon mystic principle are in vogue. Some are according to the Vedas which is effected by pressing the right nostril by the right hand thumb, inhaling through the left and finally opening the right for exhalation : while with the left hand the period is regulated by counting or repeating a certain charm or kyriologic for a certain number of times. The tantric method is by closing the left nostril. The operations are called पूरक, कुम्भक and रेचक. It is called भूतशुद्धि or is observed for भूतशुद्धि, elementary purification. This observance by practice may be extended over several minutes or more of time. Physiologically speaking which might be taken as an argument explaining its *modus operandi* in vital economy the corpus callosum is connected with almost every cell and indirectly with every part of the body. Here is the organ, which authors say 'thinks.' With its fibres, the remotest part of the grey matter, the cells of the brain are connected and whenever it moves the particular cell yields up its store of information. An oblong white surface consisting of an arrangement of transverse medullary fibres which forms the floor of this fissure. This unites the medullary matter of one hemisphere of the brain with that of the other. It is therefore no very great vagrancy to locate the सहस्रदल अधोमुख कमल in the head where the परमात्मा has been allegorically located and to which the 24 tattvas are united. The 24 tattvas, the identical essences of existence, the *real* truth, the *sameness* consist of the five mystic elementary matters or elements क्षिति, अप, तेज, मरुत्, व्योम, the five perceptions of the above गन्ध, रस, रूप, शब्द, स्पर्श: the five organs of perception नासिका, जिह्वा चक्षु कर्ण त्वक् then the leg पाद, the hand पाणि, the anus पायु, the fundamentum, and the proximate organ, the temperament प्रकृति, the seat of perception मनस्, the understanding बुद्धि and the sense of self अहंकार. These

*NOTE :—For signs of true death refer to the earlier number of the Calcutta journal of Medicine which gives a translation from the Revue de deux Mondes.

24 elementary entities making up the जीवात्मा are carried to the region of the परमात्मा and by induction their identity is lost a wholly philosophical synthesis. But according to this school of mysticism, the jívátmá is said to be situate in the heart. It is well-known that the corpus callosum is not completed in the fœtus until the sixth month. The central one *Raphe* runs longitudinally along the whole length of the corpus callosum; it has two arteries, at the *iniad* it joins with the expanse of the fornia Large cavities, the lateral ventricles-ventriculus tricarnes, or the grand cavité du cerveau of the French authors, under their roof conceal the corma, *viz.*, the anterior sinus of the superior ventricle, the cavité digitale (Archyroide) and the le carps cannele, grand gangrion cerebral superieur, etc. It is well-known that 12 pairs of nerves originate from the brain, *viz.*, 1st the olfactory, 2nd the optic, 3rd motores oculārium, 4th pathetic nerves, 5th triquisne, 6th abduccutes, 7th facial, 8th auditary, 9th glosses pharyngalis, 10th nerve vagi, 11th accessory nerves of Willis, and 12 lingual. Some of these may be represented by the पादपाणिपायूपस्थ and the प्रकृति, but the pathetic alone may be likened to मनस्. The 12th lingual predominates in the mystic purification for the entire lot of them is supposed to be re-formed by the Mátṛká varṇas. letters of the alphabet, मातृका वर्ण are those which form all words, ideas, things. The letters are mystically supposed to be the fountain of all creative—word world, the uniting flux being supposed to be the nectar fancied to be flowing from the moon somewhere in the skull.

Conventional kyriology make य the root of wind, air, its colour is said to be धूम्र smoky! Is it the blue of space or of empty vastness? This is supposed to dessicate the पापपुरुष, the sinning being, located in the left side of the thorax or abdomen वामकुक्षि. The tantras describe the sinning nature पापपुरुष

कज्जलप्रभं dark as soot, ब्रह्महत्याशिरस्कं head prone to murder brahma, or brahman स्वर्णस्तेय भुजद्वयं, the two arms accustomed to stealing gold, a heart drunk with wine सुरापान, thighs polluted with the bed of a preceptor, गुरुतल्पकटीद्वय, feet associated therewith and other limbs, etc., and viled by minor sins, etc. This dark sinning being has rufous beard, squinting eyes, ever wrathful and holds a sword and a shield. By repeating the wind kyriologic while drawing up the air this dark being is sufficiently dessicated and becomes fit for conflagration উতা দেওয়া কাষ্ঠবৎ।

The next procedure is to draw by the left nostril while repeating the kyriologic of fire which is रं R. Its colour is red. The said fire is fancied to be kindled, the sinning being is consumed and the result of conflagration, the ashes, ejected by the right nostril. Thus the system is purified but the 24 elemental particles are then re-formed by the next process with the aid of V. L. the Varuṇa kyriologic and that of the earth, the particles are reformed and replaced in their respective localities. मातृकवर्णात्मिकयाविरचय्य and fancying that they are well-established he should repeat the kyriologic सोहं I am the same (as I was before) but freed from the sins.

The periods of inhalation, suppression and exhalation are regulated by the time a certain number of the kyriologics are repeated. The proportion however is 16, 32 and 64 respectively. The necessity of Varuṇa kyriologic, the root or symbolic root of water may be understood when we remember that a calcined human body generally weighs about 8 ounces, which shews that $\frac{9}{10}$th of the body is watery: From birth man gains about 20 times his weight in growth, while the stature in maturity is only $3\frac{1}{4}$ greater than at birth. Manu says that आप एव ससर्जादौ तासु बीजमवावपत् so that water may swell it into form.

The suppression and control of respiration by artificial methods depends partly on practice aided by other hygenic conditions, kind and quantity of form and quietude of the muscles and mind. The whale remains under water for more than an hour. The frog and the toad preserve their vitality even being imbedded in coal, but they are cold-blooded animals. In warm-blooded mammals this suppression can only be explained, by (1) retardation of circulation which means a less demand for fresh oxygen, and by (2) a storage in the body somewhere from which the system draws its supply. The diver has been seen to remain under water for about 10 minutes. Nature has been seen to adapt itself to the necessity caused by habit and frequent practice. There are even pouches in the mouths of monkeys, not to mention those under the beak of the pelican and adjutant. Criminals have been caught as secreting two to four gold mohurs in their gullet and pseudo-shorn परमहंसs have been seen to keep the शालग्राम ammonite in their stomach, for exhibition, they bring the ball up, wash it and offer articles of food for the edification of the devotee, the faithful who

thus deluded make worship of such a परमहंस. The first stomach of the ruminants are compensated by the practising परमहंस. Such practices take hold of the faith of the mob who adore those so-called योगीs, who practise the 64 postures or wash out their entrails either with a long piece of cloth or by pulling out the same. The camel it is said keeps in his stomach a store of water.

The intercostal plexus or rete mirabile consists of an almost infinite circumvolution of arteries forming a plexus of vessels filled with oxygenated blood, situate under the pleura, between the ribs on each side of the spine. Do they not help the creatures in their diving? This to some extent explains how sustained suppression of breath for a short period does not jeopardise life. Here instead of fresh oxygen for the lungs, we get oxygenated blood for circulation in the arteries: what the veins bring into the heart must as a matter of course run through the lungs, but they failing to find oxygen in the lungs, they utilise the already oxygenated blood from the intercostal plexus. This is a mere hypothesis to explain away. It has to be seen by post-mortem examination whether by long continued practise of प्राणायाम, the plexus have been extended in capacity or increased in number specially near the pleura. The novice no doubt in his early practises is troubled, having to breath by the dilatation of the abdominal diaphragm. By long practise the dorsal inflation may be done away with, due perhaps to formation of new plexuses. But what changes occur in the valves, whether any alterations of the inferior and superior venalava, the vena azygos? It cannot be denied that people of the diving profession produce a greater percentage of lunatics. Yogis are said to discover or to come across visions and sights. Is it a milder form of brain disease? Sights and sounds of their own imagination and fancy?

M. Bouchard at a meeting of the Academy of Sciences has observed marked dilatation of the auricles when intra-thoracic blood pressure is raised during inspiration. It may be artificially brought about by endeavouring to inspire with the glottis shut. There is a horizontal move during forced inspiration. This is remarkable as the diaphragm and the pericardium are attached to one another. During the forced—the diaphragm in a large inspiration, the inferior surface

of the heart comes in contact with the diaphragm to a limited extent. The pericardium tucks itself into the space existing between itself and the heart forming in front or behind a gutter into which the pulmonary tissue is pushed.

Imagination is no doubt a powerful factor in æsthetics and helps a poet in creating heroes and scenes and such imaginative activity adds to our enjoyment in which all concrete experiences are associated with the object. In temperaments of a peculiar nature liable to be moulded by the thoughts or ideas suggested by others and the number of such easy going individuals is not small, because it brings enjoyment of possession without the necessary exertion for acquisition. This love of ease, this avoidance of labour is a bane, which is undermining our country's youths; our ideas are formed by the newspaper articles and we pick up our demonstrable smattering of knowledge from the commonest sources and with that superficial wealth, we pass as wealthy merchants and dealers wholesale, of goods of the valueless type. We think not for ourselves for we lack the training and we are impatient of the drudgery of students. We deal in fakes and by the stretch of our imaginative faculties we pass our fanciful percepts as real facts: thus in the attempt to imitate the philosophers and great thinkers we delude ourselves. We are no hypocrites for we believe in our own hallucinations. In our meekness, that is the mildest term, we trust our own fabrications as realities and in reality we utter lies believing them to be truths. Images of concrete objects being called up, as in a dream, ideas of a more abstract nature often assume a concrete aspect. The freer form of imagination which a poet calls to play derives its materials from association. A day-dreamer therefore projects himself in fancy into the object thus constructed, vitalising it by life-giving fancy, he feels for the moment he is the fancied-being. The activity of the organs and faculties after a prolonged period of inactivity vent themselves in simulated actions, translating all lives to corresponding movements realised in part by sensuous elements—the motor senses, we see sights, we hear sounds, we are in communion with the unseen, as if in an autohypnotic trance, like phantasmic figures of distant dying friends. This is not all. The faintest similitude is exaggerated in our blind patriotic zeal and forgetting the morals which the series of Jules Verne's

pseudo-scientific romances teach us, we pride and vaunt ourselves as the originators of wireless telegraphy, of aerial craft and of submarine torpedos, we ignore the discovery of Sir Isaac Newton and refer to accidental passages in the Vedas as relics of ancient achievements of the Rṣis. There is much difference between ideas (words) and action.

स्वपन from **ष्वप्** to sleep and **स्वप्न** is dream but in the Ṛk. **पुनरेहि वृषाकपे**; the expression **स्वंप्न नंशनो** the commentator says **स्वप्ननाशन स्वप्नान्नाशयत्यादित्य.** Hence **स्वप्न** means darkness-illusion, and the English equivalent dream has been derived from Dutch *droom*, the illusion in the dream world, a fanciful world of mirth. The Nirukta connects **स्वपन** with **अनित्यदर्शनं, अनित्यदर्शनात् स्वपनं इत्युच्यते** as opposed to **पक्वं नामाभिव्यक्तं इत्युच्यते एवमिहशब्दसारूप्यात् अर्थोपत्तेश्च ससम् इत्यनेन शब्देन स्वपन मुच्यत।**

A hallucination or illusion is peculiarly associated with sleep but is not necessarily confined to that state. In sleep the control over voluntary muscles is slight, the motor activity is seldom realised in dream, they cannot run in dream just as it is said that the dead have no shadow. The false reasoning of dreams, very much like that in hallucination or trance or of persons obsessed or under influence of drugs, is due to the absence of memory elements as well as of sensory elements which many style as **एकाग्रता** and is sought in such drugs as opium, hemp, or spirits. In waking which is equivalent to being not in a trance, etc., we can dismiss ideas or mental images at will and thus retain the real object. But visualization is enhanced in sleep. Causation and the intermediate processes are matters for metaphysicians and psychologists.

Reproductive dreams, centrally initiated dreams, are no doubt due to an automatic excitation of the cerebral region, clearly arising from occupations or sensations of the day and as such may be said to be realising of images, revivals of memory.

It cannot be denied that dream is a decentralization of the movements of life and therefore, inactivity produces a hydration of the system. Persons not obsessed and in a normal condition—the sane—recognise hallucinations as unreal, the insane—those in an abnormal state, as Hypnosis, fail to do so.

This is no place to say that real existence is not a predicate to be added to thought, to the conception of a possible subject so far as

subjective thought is concerned. There is possibility—not reality of existence contained in any judgment. Connections of real facts are meditated in our thoughts by ultimate notions and the significance -and warrant for such notions can only be furnished by experience.

What is Paranoia? It literally means understanding beyond the ordinary limits. Although it is medically considered a disease but omitting the blameable side of the thing it appears to be the goal aimed at by many a mystic school. Under this class many theories and hypotheses of the earlier days of popular science may be counted, such as the इड़ा, पिंगला सुषुम्ना, the phlogiston of the dark ages and the षट्चक्र of the superior tantrics. All aim to attain the characteristics of what in modern medical works is described as paranoia. Do we not in our religious ecstasy aim the same results, a systematised delusion? A delusion of ideas of grandeur and ambition and if one fails to attain the desired aptitude he is troubled by ideas of persecution ending in clear lunacy. It is common in adolescence. Do we not meet with educated youths, mostly of Bengal, abandoning their legitimate duties, some as judicial officers, others as deputies and teachers and mukhtiars and taking to the practices of wandering ascetics? Many of whom are as Daksa describes them राजवार्त्तादितेषां तु भिक्षावार्त्तापरस्परम् । लाभपूजानिमित्तंहि व्याख्यानं शिष्यसंग्रहः ।.....एतेचान्येच बहवोप्रपञ्चास्तु तपस्विनाम् ॥

But this is not restricted to the adolescence only, persons in full adult life have been seen to present these characteristics. Careful enquiries have traced this affection to sudden calamities in life or to some heinous crimes which necessitate secreting. Preceding emotional disturbances may have in many cases moulded the intellectual peculiarities. Those who have acquired this so-called "desirable" condition, manifest marked intellectual clearness and certain amount of determination which makes it almost incurable. The delusions gradually organised out of a mass of original but erroneous beliefs form the integral part of the mental processes of the person. The delusions being coherently systematised by the mystic authors themselves, take in the students who are subject to strong emotional disturbance. The psychical constitution of normal individuals though subjected to emotions and mystic thoughts retains the power of correcting any tendency to the predominance of such mental qualities by an appeal to reality.

ÁPA.

Ápa आपः, though it appears as one of the वसुs *viz.*, धरो, ध्रुवः, सोमः, आपः, अनिलः, अनलः, प्रत्यूषः and प्रभासः, and the Vasu named आप is thus described in his ध्यानं. सव्यदक्षौ वसोर्यस्य चोर्द्धौ हस्तौ सशक्तिकौ । सीरांकुशान्वितौ चाधः स भवेदापसंज्ञकः । आपः is water and the regent of water; in the Devî Bhâgavata we have सर्वमापोमयं जगत् and in the Chhandogya Upaniṣad the mind is of आपः. Is it because it is the solvent universally acknowledged? Manu in his Cosmogony says, water was first created.

In the Vedas we meet with several names for kinds of water according to their origin and location, just as we have in the vernacular नदी जल for river water, कूप जल for well water, etc.

The following sorts of आपः are ordinarily counted 1st सारस्वत्य. 2nd प्रतीप, 3rd अन्वीय, 4th कूप्या which is called ब्रजद्भित कूपस्थाने क्षीयन्ति, 5th is that water which is struck by whirlwinds आवर्त्तादिवायुनाप्रतिहत. The sixth is सूर्यवर्चस water which receives reflections of the Sun सूर्यादिप्रतिबिम्बग्राहिणी आप, 7th is मान्दा, stagnant or stationary water गतिहीन आप, 8th वार्ष्या is the water of heavy dew or frost; 9th शक्करी is water collected in a hollow or depression उल्वे स्थिता आप, 10th विश्वभृत् the water in milk क्षीरगता आप, 11th जनभृत् water in curd दधिगता आप, 12th तेजस्या is melted butter as a fluid घृतद्रवरूपा आप, 13th is called रस which is मधुद्रवरूपा आपः the रस of drugs. In answer to a question on what the clouds (अभ्र = आपो बिभ्रतीति) rest, supported, the sage says काला अप्सु निविशन्ते and the आपः सूर्ये समाहिताः The commentator says because इदमग्रे सलिलमासीत् ; hence the Vedas describe आप as the cause of the जगत् and in support of this statement he quotes Manu अप एव सर्जादौ तासु वीर्यमवासृजत् । तदण्डमभवत् हैमं सूर्यकोटिसमप्रभम् ।

The creator having endued the created water with precipitating, thickening and solidifying properties the ब्रह्माण्ड was formed. या एता आपः भूमौ शुष्यन्ति ताः सर्वा रश्मिद्वारा सूर्ये समाहिताः भवन्ति। and further on रश्मयो हि स्वनिष्ठजलं धूमज्योतिर्मरुतां मेलनेन अभ्राकारमापादयन्ति. And in talking of electricity the श्रुति is विद्युत्सूर्ये समाहिता the commentary says येयं विद्युत् मेघेषु दृश्यते सेयं सूर्ये समाहिता सूर्यरश्मेरेव विद्युदाकारेण परिणतत्वात् and further on talking of attraction it says दाधर्थ पृथिवीमभितो मयूखैः । concluding एको यद्वारयद्देवः । Sáyana elucidates it, Oh Viṣṇu thou holdest the earth and the firmament अध उपरि च रश्मिभिः धृतवानसि. The sustaining energy of Viṣṇu is further cleared by

वाताद्विष्णोर्बलमाह, etc. The several kinds of waters which have special **याज्या** and **अनुयाज्या** are recited in the Taittiriya Sanhita **अर्षे तंस्यापां पतिंरसिवृषास्यूर्मिंवृंषे सेनोंऽसिव्रजक्षितंस्थ मरुतामोजंस्थ सूर्यवर्चसस्थसूर्यत्वचसस्थ मान्दास्थ वाशास्थ शक्करीस्थ विश्वभृतंस्थ जनभृतंस्थाग्नेस्तेजस्या स्थापा मोषधी-नाथंरसंस्थापो** । etc. This passage has been thus ritualised

सारस्वतीजलेऽर्थेति होमः सामुद्रिके त्वपां ।
वृजकूप्यासु मरुतां वायुप्रतिहतास्वथ ॥—क्षीरगासु जनेति तु । दधिगासु घृतस्थासु अपां अपः सर्वशेष शृगेषा राष्ट्रदा इति

Ápa has been derived from **आप्नोति** to pervade, occupy or obtain ; the commentator in explaining the Ṛk. **महानाम्नीर्मंहामनाः** says **आप्नोति धातोरुत्पन्नस्याप् शब्दस्य सर्वफलप्राप्तिवाचकत्वात्मना नामत्वं । अधिकपूजा युक्ताः सर्वकर्मसुशुद्धिहेतुत्वेना-धिकपूज्यत्वम् । तत्तद्देवताविषयपूजायाः स्व सावित्र्यः प्रवर्त्तिका इत्यर्थः । सति उदके अर्घ्यपाद्यादिना देवा पूज्यन्ते ।**

In this connexion, it would not be very irrelevant to say that as the various kinds of **आप** water are described in the **अभिषेक**, annointing of a king a golden shower bath, **सहस्र-धारा** is specially named as **विद्यात** of **स्युवसी** inasmuch as waters passing through the numerous holes of the golden vessel are supposed to carry with them the energy **ओज, तेज** of gold. **अपः प्रणयंति । श्रद्धा वा आपंः । श्रद्धामेवारभ्यं प्रणीयं प्रचरति । अपः प्रणंयति । यज्ञो वा आपंः ।** The Commentator says **अपां श्रद्धाजनकत्वेन श्रद्धारूप-त्वमुपचर्यंते** and in another Śruti **आपोऽहास्मै श्रद्धां सन्नमन्तें पुण्याय कर्मणे** as is evident in one who has bathed and observed ablutions, and further **आपो वैदेवानां प्रियं धामं ।** It is the favourite body, dwelling, spoor to invoke and worship Gods. **वृष्ट्युदकस्य देवप्रियधाम्नो द्युलोकादुत्पन्नत्वात् अपां तद्धामत्वम् ।** just as gods having entered fire become Fire **अग्निं प्रविश्य तद्भावं प्राप्ताः ।** and this idea is supported by the Śruti **ते देवाबिभ्यतो अग्निं प्राविशन्** etc.

The use of water in the observance of religious rites is not restricted to the Indians. **कर्मणे वां दृवभ्यः शकेयं वेषांय त्वा प्रत्युष्टंꣳ** etc. which passage has been further explained by Apastamba as addressing hands. As you have both been washed you are fit to be used in the rites connected with the gods. And Sâyana adds **विनापि प्रक्षालनं लौकिकशक्तेः सद्भावात् शास्त्रीय शक्त्यर्थोयं मन्त्रः प्रक्षालनहेतुरित्यभिप्रेत्याह ।** Following this the modern Tantrik rites have to be observed not only after washing the hands but by rubbing the palms with perfumes and flowers before the real adoration begins **गन्धपुष्पाभ्यां करौ संमार्ज्य ।**

As stated before, all religious observances of every country are uniform in the use of water. An universal physical solvent and metaphorically applied to the cleansing of vice and sins. **अपां श्रद्धाजनकत्वेन श्रद्धारूपत्वं उपचर्यते** In the Rk. **इन्द्रो वृत्रमहन्। सोपः** etc. **उदकसार. उदकसार** is of two sorts **दैवं मनुषञ्च.** The human is **मलप्रक्षालनोपयुक्त स्नानादिना. पापशोधकं प्रोक्षणादिना द्रव्यशोधकं** The divine is also of two sorts and for the purposes of sanctifying hot milk **उदकस्य चौष्ण्यं कर्त्तव्यं** for **स्वोदराग्नेरपरं रूपं रुद्रिया तनूः तया दुग्धे तप्ते सति** the water would be warmed also (to excite digestion ?) **यो वैश्रद्धामनारभ्य यज्ञेन यजेत नास्येष्टाय श्रद्दधतेऽपः प्रणयति श्रद्धा वा आपः श्रद्धा श्रद्धामेवारभ्य यज्ञेन यजत उभयेऽयस्य** etc. Sāyana says.—

अपां श्रद्धाहेतुत्वमैतरेयिणः समामनन्ति। आपो ह्यस्मै श्रद्धां संनमन्ते पुण्याय कर्मण इति अतोऽपां प्रणयनेनैव श्रद्धाया उपस्थापितत्वाद्वानामृत्विजाञ्चैतदीय यज्ञे विश्वासो युक्तः The **जलसया** of Bengal precedes all festivities.

In the Skanda Puráṇa we have

तस्य ध्यानवतः पूर्वमापः प्रत्यक्षतां ययुः।
स्त्रीरूपाः शुभ्रवर्णाश्च द्विभुजाः श्वेतवाससः।
दधानाः पाशकलशौ करयोर्मकरासना॥

The above is the Pauránic version of the regent of water. She is fair coloured, two armed, dressed in white clothes. She carries a water vessel and a line (to draw water from wells ?). She is seated on a **मकर** a mythological creature having a snout like an elephant, body covered with scales, nether parts like those of fish.

Hemadri quoting Baudhayana says of **आप** as having feet for we have **पादयोः प्रक्षिपेत्तत्र घृतपात्रे**, etc.,

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BRIHASPATI.

बृहस्पतिः—**बृहत्** is one of the 25 synonyms of **महत्** which term is related to **मान** measure, standard of **मानेन स्वगुणपरिमाणेन अन्यान् तान जहाति** that which exceeds others by its attributes. Skanda svâmi says **निर्वचनलाघवात् महतेः पूजाकर्मणो वदति आचार्य्यः**—entitled to adoration and **पतिः** from **पा=रक्षणं** which is as good as **नियुक्तान्** one of the names of **ईश्वरः** the protector of the Somalatá. There are several other similar terms with **पति** appended and they represent some divinities **ब्रह्मणस्पति, क्षेत्रस्यपति** the (**क्षेत्रपाल**), **वास्तोष्पति** (**वास्तुदेवता**), **वाचस्पति, प्रजापति** etc.

The term occurs in the Rk. **यद्देवापिः** etc., a stanza in which legends of **शान्तनु देवापि** are subjects etc. and a sacrifice in which **बृहस्पतिः** was the **ब्रह्मा**

तस्मिन्नेव कर्मणि ब्रह्त्वेऽवस्थितः Here for the first time we meet with बृहस्पति as a priest a पुरोहितः In the Aitareya Brâhmana येऽङ्गारामासंस्तेंऽगिरसोऽभवन् यदङ्गाराः पुनरवशान्ता उददीप्यन्त तद् बृहस्पतिरभवत्.

In the Ṛk. शतमिन्द्राग्नी सविता बृहस्पतिः शतायुषा हविषेमं पुनर्दुः । Bṛhaspati is invoked with Indra, Agni and Savita to insure longevity and because he is one of the मध्यस्थानदेवता. Although some authors identify Brahmanspati with Bṛhaspati as the Vedic equivalent for Brahma, Bṛhat may be traced to the same root बृ = to increase etc, still Yáska in his fifth chapter of the Nighantu counts 32 terms, the 6th being Bṛhaspati, the 7th Brahmanspati, the 8th Kṣetrasyapati, 9th Vastospati and the 10th Vâchaspati. The sixth name Bṛhaspati is explained as बृहत् सोमरसस्य वाप्वात्मना पाता पालयिता रक्षयिता वा यिता रक्षयिता महतो जगतो वा । क्षेत्रस्य पतिः is derived from क्षि निवासगत्योः and has been explained as निवसन्ति हि येन च हेतुभूतेन, तस्य पाता. In the Tantras a group of demigods allied to the Vaṭukas is worshipped as क्षेत्रपाल and वास्तोष्पति later वास्तुदेव are those demigods सामर्थ्यात् तत् च वास्तु अन्तरिक्षं तस्य पाता विभुत्वेन ; a मध्यस्थान देव वाचस्पति is referred to प्राण or वायु which vivifies प्राणात्मेन्द्रः. Hence ít is said प्राणस्य वाक्रूपतयापिश्रवस्थानात् प्राणो वाचस्पतिरिति व्यपदिश्यते । Bṛhaspati has been described in the Ṛk. above quoted as the पुरोहित, family priest of the gods and being the personification of a diety in whom the action of the worshiper upon the gods, is concentrated, the supplicant, the sacrifices and interceder. Being the family priest of the Divine Community, he is regarded as their preceptor देवगुरु. In the Purâṇas he is a Ṛsi and is also the regent of the planet Jupiter. The car on which the divine preceptor drives is styled नीति घोषः the proclaimer of polity. It is drawn by eight horses. As referred to in the Aitareya Brâhmana, being a son of Angiras, his patronymic is आंगिरस one of the Pravaras of the Saukâlina Gotra whose patronymic is घोष. बार्हस्पत्य is another, the others being अपसार, आंगिरस, नयध्रुव. They make पञ्चप्रवर and they are all connected with Bṛihaspati ; the last नयध्रुव, नैध्रुव are distantly connected to the name of the Car-Niti Ghosa proclaimer of polity. As preceptor of the Gods, Deva-Guru he is called also अनिमिषाचार्य्य—आचार्य्य = preceptor of the अनिमिष Gods, those whose eyelids never twinkle, or close more like those of the fish. But somehow or other he is described as the author of the *Chárváka Darśaṇa* : the philosophy of beautiful, good and taking words, चार्वाक necessarily does not mean a sceptic, atheistic, philosophy : but of late it has been applied to the

नास्तिक one who does not believe in the Vedas. चार्वी is Intellect and *Kuvera* (the Deformed) the lord of wealth has his wife of the name of चार्वी. A rich man though deformed can have a beautiful wife. A sophist, a philosopher who understands the doctrines of the schools and as such is able to render pleasant but rational remarks. In the Purâṇas, honied words and interpretations, pleasant to the taste of the mass is said as uttered by Viṣṇu Bhagavâna ; perhaps to mislead the public ! One who caters to the public feelings ignoring principles laid down in the scriptures is a चार्वाक. Of all persons such doctrines mouthed by the preceptor of the gods cannot otherwise be explained than as wilfully misleading instructions ; as if the gods and their teachers neglected not this tactics to secure their own ends ! Is it not creation of divinities, after the image of man ?

वषट्कारो वैगायत्रियै शिरोऽच्छिनत् तस्यै रसः परापतत्तं बृहस्पतिरुपागृह्णात

वौषडित्यस्य मन्त्रस्याभिमानिदेवता वषट्कारः। तस्य च गायत्र्या सह विरोधो प्रसिद्धः । छिन्ना-द्गायत्री शिरसो जलं रक्तञ्च निर्गतं.....नाश्च बृहस्पत्यादीनां परिग्रहेण प्रियाः सम्पन्नाः ।—

For every particle of Gâyatri is immortal and the drops preserved their immortality (no death of protoplasms). In the Aranyaka Bhâsya this anecdote is thus repeated.

गायत्री देवता सोमाहरण गर्वेणेतराणि छन्दांसि त्रिष्टुवादीनि अहमतिलंघितवतीति अमन्यत । तदा वषटकाराभिमानी देवः क्रुद्धः सन् आभिमुख्येन प्राप्य तस्या गायत्र्या शिरोऽच्छिनत् । It is a palpably clear metaphor on the metres. The Commentator says **गायत्र्यां हि त्रिष्टुप्सम्बद्धं जगतीसम्बद्धं चाक्षरद्वयं अन्तर्भूतमिति कदूश्चेत्यत्र प्रतिपादितम् । ततो गायत्रीरसः सर्वे छन्दसां रसो वा सारः भवति ॥** Brhaspati the preceptor of the gods thus arbitrated the difference.

वषट् a collection of the letters **व ष** and **ट** is the mantra Gâyatri, where the dentals have been substituted by the cerebrals, for **खट् फट्** etc are **क्रूरवाच्यानि** the dentals are more harmonious. The warfare between the gods and the demons is a thing of long standing **देवासुरा संयत्ता आसन्** and in the Puranas we have **देवासुरामभूद्युद्धं पूर्णमब्दशतं पुरा** and the same antipathy is observable between the preceptors of the two opponents **बृहस्पति** and **शुक्राचार्य्य** the Jupiter and the Venus amongst the planets : the days of the week also named after them follow intimately.

The planet Jupiter is supposed to have seven satellites

बृहस्पतिः प्रथमं जायमानः । महो ज्योतिषः परमे व्योमन् । सप्तास्यस्तु विजातो रवेण । विसप्तरश्मिरधमत्तमांसि ।

Sayana says योऽयं बृहस्पतिः सोऽयं इतरेभ्यो देवेभ्यः पूर्वं जायमानः सन् उत्कृष्टे आकाशे स्वरूपे अन्यदीयात् प्रकाशादत्यन्तं महान् भासते । कीदृशो बृहस्पतिः वेदशास्त्ररूपेण शब्देन सप्तास्यः प्रसृतमुखः अथवा सप्तसंख्यकानि ज्वालारूपाणि यस्याग्नेः सोऽयं सप्तास्यः । His wife Târâ as described in the Purâṇas was carried off by Soma (the Moon ?). The so-called **तारकामययुद्ध.** In this *Sukrachárya* accompanied by Rudra fought for the Daityas and Danavas, while the Gods headed by Indra fought with Jupiter, Bṛhaspati, Brahmâ, the universal Prajâpati, the mediator, caused **तारा** to be restored to Jupiter, Bṛhaspati. Budha **बुध** born of Tara and the Moon was declared as Soma's *legitimate* son. The Puráṇas, like modern antiquarians, suggest more than one Bṛhaspati as there are Saptarṣi of the previous cycle. In the 4th Dwâpara age Bṛhaspati was the Vyâsa. A code of the Dharma Śástra goes by his name. The Bṛhaspati of the 2nd *Manvantara* was the founder of the **चार्वाकशास्त्र,** a pan heretical sect. Antiquarians and legend fanciers will find an inexhaustible source of theories. Such passages in the Śruti demand careful study **बृहस्पति रुद्रसरमा** etc.

BUDHA.

Budha—is the name of the planet Mercury and is the name of the 4th day of the week counted from the Sunday. This word should not be confounded with the name of the 9th incarnation of Viṣṇu though both these terms are derived from the same root implying intelligence. **बुध** = to know and **बुद्ध** = known, one who has known or believes to have known. Many have derived the English term Wednesday, Odin's day, the day sacred to Budha or to the planet of that name **बुध :** Mercury with the Western authors is the god of merchandise and eloquence and is supposed to be the messenger of the gods and he has wings on his feet and on his helmet too. The planet Mercury **बुध** is said to be the nearest the Sun and Mars the **मंगल** with us is nearest the Earth, and is, therefore, **कुज** born of the earth, **बुध** being born of the Moon. What cosmic grounds the Riṣis meant by these myths are matters for discussion. But **तारा** and not **तारका** or **नक्षत्र** is the mythic name of the spouse of Bṛhaspati, Jupiter, also a planet who in the legends is described as being the preceptor of the gods—an author of **चार्वाक दर्शन** the plausible philosopher as opposed to the orthodox principles—the philosophy of the sceptic. Sophism, Sophistry, plausible casuistry. Perhaps the **कुंद** in **अमृते जारजः** does not apply to **बुध** for he be-

longs to the class of Devas—immortals. Though born is never subject to death, thus to some extent proving exceptions to the rule:—that which has a beginning must have an end. But the immortality of the gods is a relative term, is not immortality absolute. Do not the Puráṇas say the मृत्युञ्जय. *Sadá* Siva the so called conqueror of death will cease to be at the Great End, the Great Dissolution महाप्रलय which is different from a कल्प which means destruction of the world but not its annihilation; from कृप=to be able, exhaustion of the original impetus or impact or momentum. Mârkaṇḍeya Ṛisi is said to survive seven such cessations सप्तकल्पान्तजीवीः at the end of each kalpa he preserves his identity and individuality though secreted in the womb of potentiality. Born of the impact of the Moon with Jupiter, it may be vaporised and absorbed in the Great Dissolution. Budha-Budhna in अहिर्बुध्न्य where both अहि and अहिबुध्नाः are used simultaneously as two of the 32 मध्यस्थान-देवता। योऽहिः स एव बुध्नयश्चेति समानाधिकरणश्चाहिर्बुध्न्यशब्दोऽसमस्तः-बुध्न is to bind and अहि is often mistaken for a cord, a bondage. The vernacular বোদাপুখর means a confined pond, বোদ means entangled with aquatic weeds, বদ্ধ. But बुद्बुद is a bubble which indicates some pollution in the water which for a time binds a puff of wind and therefore for आचमन and drinking अफेणमबुद्बुद water is ordained. But बुब्बुर is a Vedic term for उदकम् ভুরভুরী is bubbling up as appears in the snake charm stanza

অন্য গাছে অন্য ফল, গোয়া গাছে নারিকেল,
তাল গাছে ঝোলে বাদুড়।
আয় মামদো আয়, ধর্ ধর্ দেবতাগুলা কদ্দূর পালায়,
জলের ভিতর বাগা মামা ভুড়ভুড়ি দেখায়॥

The entire conception is unnatural as शशविषान, खपुष्प etc. But in the Bengali language বুধ or বুদ stands for a cargo—a salvage (?) and is used with nuptial observances বে or বিহা বুধতোলা; and with the females a wooden model Canoe is known as a বুধ which placed on a fanning basket সূর্প covered with a red piece of silk is carried with some ceremony in the house: an auspicious observance.

बोधिद्रुम—द्रुम=tree, बोधि=wise it also means a branch of holy study, ever wakeful to the knowledge of the true God. Such is the meaning, which Hindu authors have assigned to the term. With the Buddhists, the Bodhidruma is sacred, because Gautama Buddha is said to have attained, seated under it, that ultimate knowledge,

अस्या मूले भगवता बुद्धेन बोधिः साक्षात् कृतः It is a holy tree, a sacred tree with the Hindus also. Does not Kṛṣṇa in the Sacred Gita declare that he is the Ficus religiosa अश्वत्थ amongst trees ? Do not the Hindus perambulate it on certain days and worship it as वासुदेव ? The पीपल of the upcountry people is described in the vocabularies as a चलदल whose leaves are perpetually moving ; the *aspen* of the east, the trembling poplar. But अश्वत्थ is the tree or post to which the अश्व the Horse of the अश्वमेध Great Horse Sacrifice used to be tied ? अश्वास्तिष्ठन्ति इति. Or Horses rest under it or because अश्वत्थं जलं विद्यते अस्य. Keśava says एतन्मूलेभ्यश्छिन्नेभ्यो जलस्रुतेः । आपः प्रज्ञाहितं शीतमश्वत्थं पवनम् etc. Anyhow the name at least बोधिद्रुम is not a pre Buddhist name, the name अश्वत्थ may be referred to the period of Vedic Horse Sacrifice, whichever it be, in the modern times the Ficus religiosa is a sacred tree and it was known in the Vedic period ; for we find under instructions for making an oblatory altar—a Hôma Kunda होमकुण्ड the steps must have lips or spoons of the form of the pipul leaf—अश्वत्थदलवन्नता on the three मेखला which are the three steps to the Kuṇḍa. Many antiquarians suppose that the sanctity of this tree cannot be traced before the Buddhist period and thus basing their arguments on this foundation surmise that the Gîtâ episode of the Mahábhárata is a later interpolation. The अश्वत्थ is better known as the fittest wood for an अरणी to churn fire with, by friction, a primitive method, still observed in matches where friction generates heat sufficient to make the composition burst into flame easily taken up by the cinder. अरणिः is the source of fire and is said to be अग्नेर्योनिः. In some vocabulary we have अरणिवह्निमन्थेपि स्मृतो निर्मन्थदारुणि. Many authors mention गणियारि as the name of the अरणि wood : which is the same as गणिकारिका the Premna spinosa, closely allied to भूत भैरवी and भूँईजाम of Bengal. Other authors identify it with गणिकारि otherwise known as काञ्चन a Bauhinea. Ordinarily however a Ficus religiosa growing on the trunk of an Acacia suma is considered to produce an excellent fire producing wood. शमीगर्भं अश्वत्थ is reputed to be the fittest wood by friction to produce fire. But the wood of this fig is generally so full of a sticky milk that it takes quite a long time to make it thoroughly dry. Any two pieces of dry wood when briskly rubbed will produce fire which must be revived and extended on suitable cinder शुष्कपर्ण. What special wood the Ṛṣis of old used to churn fire with has to be ascertained.

In some orthodox families of Bengal fire for the homa fire is generated by striking flint with a piece of hard iron and the spark received on a piece of Salsola. Others use the burning lens but as the Sun is not always available in the autumnal festival, the flint spark is the principal generator used. In Benares sacrificial utensils ready made are sold in some quarters and amongst them an अरणि used perpendicularly as a spindle over a flat piece of wood: the अरणि being turned round with a piece of cord while it is pressed down by another broader piece of wood.

The वट् (Ficus indica)—the *Bargad* of the upcountry people, a more shady and spreading tree than the pipul is known for throwing out aerial roots which striking the ground thicken and become in turn stem trunks, thus surrounding the ground with numerous columns or root supports. वट=to surround. There is a legend current with the old people of Bengal that if aerial roots spout from the thick trunk of a pipul they indicate that there is a hoard underneath.

भग Bhaga in modern Sanskṛt means prosperity, excellence, an attribute of divinity from भज=to serve. It means the six kinds of excellence ऐश्वर्य्य, ऐश्वर्य्यस्य समग्रस्य धर्मस्य यशसः श्रियः । ज्ञानवैराग्ययोश्चैव षण्णां भग इतीरणा—Amara has भगं श्रीकाममाहात्म्यवीर्य्ययत्नार्ककीर्त्तिषु—Yáska enumerates भग under 28 synonyms of wealth and derives it from भजसेवायाम्—भज्यते सेव्यते भोगार्थिभिः The Commentator concludes it by saying भगशब्दः पुंलिङ्गो धनवचनः The same meaning appears in the Ṛk **भगो नो बृहद्वदेम विदथेसुवीराः । भगो** नो अस्तु बृहद्वदेमस्वे वेदने भगो भजतेर्बृहदिति महतो नामधेयं etc. In explaining the phrase **जारआभगम्** Yáska says जार इवभगमादित्योऽत्र जार उच्यतेराग्नेर्जरयिता and जार means disintegration and not pollution by union and स्वसुर्जारः is not crimcon with one's sister, it means उषसमस्य स्वसारमाह साहचर्य्याद्रसहरणाद्वापि स्वयं मनुष्यजार एवाभिप्रेतः स्यात् स्त्रीभगस्तथा स्याद् etc. The often maligned incest is thus further explained यथा आदित्यो जारशब्देनोच्यते तथा अन्येपि बहवः etc.

मातुः दिधिषुम् माता रात्रि आदित्यस्य । सहि भगवान् रात्र्याजघने प्रातरुदेति कुमार इव स्त्रियाः प्रसवकाले तेन ज्ञायते रात्रेरेवासौ जायत इति अतो रात्रिर्माता । तस्याः स एव धारयिता रोद्धा etc.

In the Ṛk **वामंपूषा वामं भगो वामंदेवः** etc., Yáska says वननीयं भवति आदुरी आदरकारणात् तत् कः करूलती भगः पुरस्तात् etc. Here पूषा and अर्य्यमणः are indiscriminately used; and justly Western authors have said भग is a diety mentioned in the Vedas but of very indistinct personality and powers. Talking of भगः says स्त्रीभगेन शब्दव्युत्पत्तितः तस्मात् सावित्रात् कालात् परत

एतदुद्वत्तमं ज्योतिर्भगाख्यम् भवति । It is the 2nd of the series of 12 Ádityas दिनाद्ययाममध्यतृतीयांशकालोऽस्याधिकृतः ।

The holy river Ganga, Ganges, is known amongst the Hindus as Bhâgirathi, thereby hangs a legend. The branch which starts southward from the Ganges towards to Calcutta is specially called the Bhâgirathi. The name etymologically refers one to Bhagiratha and Bhagiratha suggests भग. Although the constellation भरणी the second of the lunar asterisms, containing three stars *Bhuka* and is figured by the pudendum muliabre derives its name from भृ to nourish, its presiding diety is Yama the god of death. The metaphor denuded suggests a great many things. Bhagiratha was a legendary king, one in the line of ancestors of Râma is said to have brought Ganga the river from heaven. As some great poet asserted, there is method in madness: the mythological legends are not devoid of method. Bhagiratha is said to have been a descendant of Sagara, a king of Ayodhya of the Solar race. Sagara when in his mother's womb as an embryo was poisoned (स × गर). To revenge his father Báhús defeated, he swore vengeance and with firearms received from Aurva he destroyed the Haihayas and would have exterminated the other barbarians, but desisted because Vasistha interceded. By Sumati सुमती he had 60 thousand sons. Kapila cursed them with his eyes and they became a heap of ashes, they were born in a gourd and each of the 60 thousand seeds were separately nursed. The partition of the minute embryos is repeated in the Mahábharata in the genesis of Duryodhana and his hundred brothers. सगर produces सागर and Gangá was originally named as सागर. (Hints for the Commentators). The genesis of Bhagiratha reminds one of the modes of reproduction observed in Ferns: Apogamy and Apospary. In the first prothallus produces one or more fern plants vegitatively, the projection which develops into the sporophyte often occupying the position of an archegonium. But in some apogameous ferns sporanga may occur.

The second Apospary presents the converse phenomenon, the gametophyte springing vegitatively from the sporanginess receptacle of the sorus or leaf-margin of the fern plants.

The adaptations in the vegetative organs of the sporophyte are similar to those in the flowering plants: some ferns climb, others are water plants and the epiphytes are more or less kerophytic. The

filicales of the group of pteridophyta present forms not archaic types which have persisted to the present day but are evolved in comparative recent periods. Two sorts of leaves appear, the fertile and the vegetative.

To the biologist, the abnormal genesis of Bhagiratha, as described in ancient legends, is not unnatural or absurd. The reproductive capacity in animals, as in plants, depends on the fact that the whole or part of the protoplasm of the individual can develop with one or more new organisms in one or other of several possible ways. **आत्मा वै जायते पुत्र** for there is no natural death, for the whole of the protoplasm of the parent continues to live in the progeny.

The genesis of Bhagiratha may be classed under Pseudopogamy, *viz.*, fusion of two female organs, fusion between two nuclei of the same female organ, this last was not the case in producing Bhagiratha. It may explain certain cases of parthenogenesis. In ordinary plants, we find leaves sprout from the centre of the rose flower. The ordinary American Agave seen on the rail-road sides produces leafed-sprouts after bearing flowers, which sprouting fall down on the ground and take root ; instances of ripe cocoanuts sprouting before they drop from the tree are known. Many must have observed that in breaking open a jack fruit late in the season, several seeds though imbedded in the body of the fruit throw out roots and leaves.

VIJA **बीज (बवयोरभेदः)**

The nearest equivalent of this term in the English language is Kyriologue (kyrios = literal, logos = discourse) where objects are denoted by alphabetical letters or conventional signs, and therefore, it includes the mystic squares, figures, the **यन्त्र** of the Tantrikas as well as the **मुद्रा** which are conventional figures made with the fingers and the hands of objects and words. It is the cause or origin, and it ordinarily means seed which is the potential place of deposit. In the Tantras and in earlier mystic books it is the mystical letter or syllable **ओम्** which forms the essential part of a mantra. The foremost of all Vijas is the Praṇava, Om, **ओम्**, which is the mystical name of the Deity with the Hindus **शाकपूणिः—ॐकारमृते न ह्यर्चयन्ति ब्राह्मणः प्रणवं कुर्य्यादादावन्ते च सर्वदा। स्रवत्यनोंकृतं पूर्वम् परस्ताच्च विशीर्यति ॥.** There are systems of alphabets, manual alphabets one handed and two handed with spellings on finger words besides lip-reading.

The Tantras even have adopted this.

विविधमस्मिन् शब्दजातमोतमिति व्योम तस्मिन्। तिसृषु मात्रासु अकारोकारमकारलक्षणासूपशान्तासु यदवशिष्यते तदक्षरं परमं व्योम। शब्दसामान्यमभिव्यक्तमित्यभिप्रायः। शृगादिषु ये देवाः ते मन्त्रद्वारेणाक्षरे निषण्णाः तस्य शब्दकारणत्वात्। Observe how the letters of the sound Om are analysed and separate mystic values assigned to the constituent parts.

ओमित्येतदक्षरं उद्गीथमुपासीत—Such is the first aphorism of a Sáma Veda Upanisad. Sankara, in his Commentary says, परमात्मनोऽभिधानं नेदिष्टं. This letter ॐ and not a compound letter made up of अ, उ and म, a *tripthong*, if I may so use the term, three sounds, two vowels and a nasal sound are combined :—a later mystic analysis of the originally one letter often written as ॐ This letter is the nearest name of the Deity. नेदिष्ठ प्रतीकं To follow the terms अदस्—अद := that, (इद् = to have superhuman faculties) and इदम् = this, from इन्द, to have power. नेदिष्ठ = very near (and in अन्तिक = near), and इष्टन् = superlative, desirable, approximate. The particle प्रति implies substitution, in lieu, and प्रतिक means, the full work of 16 annas, a whole rupee, and not a fraction, षोलआना Entirety. The इ in प्रतिक optionally is written ई long प्रतीक, though प्रतीक means the thing reversed. Ananda Giri has elucidated the passage नेदिष्ठमिति निकटतममतिशयेन प्रियमिति यावत्—ॐ ओंकारस्य अन्यत्र परमात्मनामत्वेपि प्रकृतेपि हि। Manu says, One letter ॐ is the emblem of the Most High. Considering it as a triliteral sound, ॐ implies the three Vedas, and the mystics, Gnostics dilating on their imaginative faculties fancy them to imply the three states of nature, the three divisions of the universe, the three Deities, and the phlogistic philosophers of the middle ages, the three attributes सत्व, रज तम, or इड़ा, पिङ्गला and सुषुम्ना, or more materially वायुपित्त and कफ.

पूर्णमदः *That* (pointing by the index finger upwards) is Perfect, is full; पूर्णमिदं *This* (indicating the world) is Perfect : and नेदिष्ठ is the nearest, say, most appropriate symbol of the Supreme Being.

Other ancient religions also used such a term as Om, but the Hebrew authors thereby mean stability, the Sanskrit equivalent being ध्रुव May it be so, well. Be it so, a sign of agreement, a confirmation. Amen appears as a concluding formula for prayers and hymns in the Hebrew Scriptures. In the gospels, Amen is used in the same sense—Verily. In the New Testament, Jesus is said to have used Amen to affirm his own utterances, but never to affirm those of others. In the

Christian churches, the congregation responds Amen to the benediction. The Muhammedans, who no doubt had the Hebrew Scripture for their basis, add Amen, Iman after reciting the first *Sura* of the Qoran and repeat it thrice, often with the word *Qimir*.

Om and Amen appear to have similar indications in the religious scriptures, from Palestine eastwards. The Gnostics advanced a step further, and have manufactured an Angel of that name. Antiquarians are to find what relation there is between Amen, Om and Ammon of the Egyptian mythology. The Tantras, with all their keen casuistry and acumen have glossed and polished what they found in the Vedas, and in their ethical zeal have decorated or ornamented them with external touches, either of the chisel or the brush, but the body, the substance, the substratum is the Śruti—which is the principal corpus. In details, at certain points, they have been led farther away than they had intended, and, being brains of less calibre, stopped short of the ultimatum and appear to have floundered in meshes of their own making. They have had not the advantage of master minds, like Manu and Vyása, so as to systematise their doctrines and liturgy, and they deal more with details than expound generalisations. Everything that the Vedas have hinted or suggested, they have endeavoured to reproduce in their own mystic manner. At times, in some passages, they may have authentically decried the Vedas as things antiquated and obsolete, unfit for the modern times ; but they have not that boldness of originality as to omit them altogether. The Vedas extol the Gáyatrí, as the mother of the Vedas. The Tantras have swamped us with a Gáyatrí for each individual divinity of the pantheon and nay also even they have a Gáyatrí for the sacrificial animal, the kid. But the substratum of all their constructions is the Vedic Gáyatrí, which was ridiculed by the preceptor of the gods and also by Viṣṇu himself as if to win us to our harm ; the instruments of Darkness. दुष्टा सरस्वति, tell us truths, win us with honest trifles, to betray us in deepest consequences.

It is easy to observe that every ceremony or observance of the Vedas and their followings, the Puráṇas, the Tantras, have a counterpart, a summarised form—with formulas simpler, and often the long Vedic hymns being substituted by बीज, one or two lettered mystic kyriologics. In the Pauranic liturgy for consecrating a घट, in घटस्थापन,

preliminary to most religious observances in which the adorable deities are invoked and worshipped, a liturgy founded on Vedic rites, the earth or the clay under the water-pot—a base a little raised, on which the same is placed, is addressed with Vedic Hymns, प्रतीक being ओं भूरसि ; for भूमिस्पर्शः, etc., ओं ओषधयः समवदन्त for धान्य, or यवपुञ्जी ; ओं चित्पतिर्मा पुनातु for touching with kuśa पवित्री ; ओं आजिघ्र for kalaśa स्थापनं ; ओं स्थिरोभव for स्थिरीकरणं, ओं महीद्यौ for filling the घट with water ; ओं या ओषधी for putting in सर्वौषधि ; ओं बृहयश्चस for putting in grains ; ओं हिरण्यगर्भ for putting in a bit of gold ; ओं अश्वत्थेव for putting in five twigs. ओं काण्डात् काण्डात् for putting in a handful of Durva grass, etc. For all these such kyriologic letters, as स्यां-स्यीं, etc., are used.

The Vedic mantras vary in different recensions शाखिभेदात् मन्त्रभेदास्तु. The तान्त्रिक बीज, such as फट् etc., used in consecrating a ghaṭa, etc., are in the Vedas said to be cursing syllables. वषट् करणं is slighting as stated under Bṛhaspati खट् फट् जहि । छिन्धी भिन्धी हुन्धी कट् । इति वाचः क्रूराणि । These have been adopted in the Tantras as well, with diverse additions and alterations. The Commentator says : अभिचार प्रकरणे ब्राह्मणे यदुक्तं, यद्वाचः क्रूरन्तेन वषट् करोति । The Bráhmaṇa runs thus. निर्ऋतिं गृहीत एवैनं निर्ऋत्या ग्राहयति । यद्वाचः क्रूरं । तेन वषट्करोति । The commentator adds ततस्ते क्रूरेणैनं शत्रुं छिनत्ति । तदानीमेवासौ मरणं गच्छति । An apology, no doubt founded on such Vedic passages, for the diverse Tantrika मारण उच्चाटन वशीकरण, etc., and such other imprecatory observances. It has to be enquired how much post-Buddhist and post-Tantrik commentator is responsible for such mystic imprecatory rites as well as those of the expiatory ceremonies. The Bráhmaṇas, or, at least the commentaries of the same have assigned such meanings and uses to the Hymns themselves.

Next in importance to the praṇava Om, the Vija is ह्रीं which means modesty, bashfulness—ह्रीकाः हि पितरः, the manes of our ancestors are bashful, and they hesitate to accept and swallow the oblatory cakes when we stare at them. मन्द्रावं ह्रीस्त्रपा व्रीडा लज्जा are synonyms of shame and modesty. The term बीज primarily meaning cause, origin, seed, has been by later authors used to mean the truth, the divine truth, the Final Cause of Being, and, subsequently, to mystic letters or syllables. In the Tantras, the Vija by excellence is the Máyá Vija, which is ह्रीं. It is the kyriological syllable for many manifestations of Tantrika Divinities,

Feminine Energies, शक्ति. It is called Máyá Vija, the kyriologic mantra, sacred or fit to the goddess of Illusion, Máyá, which in the Vedánta is called अविद्या. It also applies to Bhuvaneśwari. It forms one of the three kyriologics of Triputá Tvaritá ; with ह्रीं it forms the Durgá Vija. It is also used with other letters in invoking Lakṣmí. It also enters in that of Naraharí, Haríhara. Speaking in a loose way, the Máyá Vija occurs in the adoration of such divinities as are directly or indirectly connected with अविद्या. Every Vija, in imitation of the प्रणव, must have the nasal appendage चन्द्रबिन्दु on it. Some prefer the अनुस्वार—the short nasal sound of M, म्.

Káli, Śyáma and such dreadful forms have the first letter of the names with an R underneath ; for, R being cerebral, is considered to be क्रूर (harsh). Thus we have क्रीं for Śyáma, the Dark one, with Hum क्रूँ, a dreadful sound, together with the Máyá Vija ह्रीं ; the same with a slight modification for Dakṣiṇákâli, as distinguished from Vamákâli and the Guhya (secred) Kâli. But Bhadrakáli, the milder káli, the R in Krim becomes L and the Vija changes into क्लीं. The form klim क्लीँ is used for Mátangi.

The Tantras, however, are not harmonious amongst themselves, and some use the Vîja for other divinities or have different kyriologic for the same. Bhadrakáli in some Trantras has Haum, हौं किलिकिलि फट् स्वाहा. The किलि may be traced to the separation of the two letters of क्ली. The kyriologics of some deities are the initial letter, with the nasal sound. Indra has इँ, Hanumán has हँ.

Some of these kyriologics have special mystic names which secrete them from all but the initiated.

Thus ह्रीँ is called Máyá Vija, Káma Vija.

श्रीँ is Kurcha.

क्लीँ is Vadhu.

ब्लौँ is Vág-Vija.

ठीँ is Vimva Vija, the kyriologic of the lips.

There are endless names by which the kyriologics are called, such as परा-संवित् हल्लेखा, etc.

Many kyriologics are used as symbols to express certain things—

L लँ goes for भू, the earth.

Y यँ ,, वायु, the air.

V वँ ,, वरुण.

R रँ goes for अग्नि, fire, रजस.
Á अाँ ,, परमात्मा.
A अँ ,, अन्तरात्मा.
S सँ ,, सत्व, Being.
T तँ ,, तमस, Darkness.
H हँ ,, अर्क, the Sun.
Haum हौँ ,, प्रसाद, Pleasing.
Aim ऐँ ,, वागबीज
Hûm हूँ ,, क्रोध, Wrath.

The why and wherefore of these is a matter hidden, secret to the outside uninitiated, and it is doubtful whether they are all explainable by the initiated also. They are enigmas and puzzles, like some of the nursery puzzles, ডালিম গাছে। প্রভু নাচে for the purple brinjal or এক রত্তি ডালে—কৃষ্ণ ঠাকুর দোলে। Many of them are puerile and fanciful.

ভোঁ ভোঁ করে ভ্রমরা নয়। গলায় পৈতে ব্রাহ্মণ নয়ে, for the চর্কা, the spining wheel.

There is no heresy intended in the above observations.

Why by रान्त one must understand the श, and by श्वेत the व, by इन्दु, the स. ह may by a stretch of imagination be made to stand for the sky अम्बर, for it is one of the अम्बरवर्ण

The भूतलिपि is only to be found in some Tantric works, and the Sáradá Tilaka says : पञ्च ह्रस्वाः सन्धिवर्णा, व्योमेराग्नि जलन्धराः। अन्त्यमाद्यं द्वितीयञ्च चतुर्थं मध्यमं क्रमात्। पञ्च वर्णाक्षराणि स्युर्वान्तः श्वेतेन्दुभिः सह। एषा भूतलिपिः प्रोक्ता द्विचत्वारिंशदक्षरैः।

The Commentator says अ इ उ ऋ ऌ इति प्रथमवर्गः सन्धिवर्णाः—

ए ऐ ओ औ इति द्वितीय वर्ग

ह=व्योम, य=इर, रेफ=अग्नि, व=जल, ल=धरा, these make up the 3rd varga.

Hints for the Tantric mysticism may be seen in the Taittiriya Bráhmaṇa, and the Tantras have no doubt amplified the mystic lore by evolution and expansion.

स यो ह वै सावित्रस्याष्टाक्षरं पदꣳ श्रियाभिषिक्तं वेद। श्रिया हैवाभिषिच्यते। घृणिरिति द्वे अक्षरे। सूर्य्य इति त्रीणि। आदित्य इति त्रीणि। एतद्वै सावित्रस्याष्टाक्षरं पदꣳ श्रियाभिषिक्तम्। etc.

The usual mystic mantra for the worship of Sûrya given in the

books is "घृणि सूर्य्य आदित्य." This mantra has to be preceded by श्री, or the kyriologic for श्री. The Commentator, basing on the mystic view of the above, says—

यः कश्चित् पुमान् 'सावित्रस्य' अग्नेः 'पदं' गमकं अष्टभिरक्षरैरुपैतं मन्त्रं श्रीबीजेनाभयतः सम्बद्धं (in tantric language संपुटीकृतां वेदं उपास्ते मन्त्रमुच्चारयंस्तदर्थं स्वस्वरूपत्वेनानुसन्दधाति, etc.

How far this Tantric interpretation of Sáyana is the true Vedic meaning of the Vedic mantra is a matter for the antiquarian to determine. Other earlier commentaries, रावण भाष्य, and such others, if consulted, may clear this ambiguity.

सूर्य्यपदे यकारात् प्राचीनौ रेफ इकारेण लुप्तेन सह मध्याक्षरत्वेन गणनीयं ततः अक्षराणि त्रीणि सम्पद्यन्ते । सूषु इरणं गतिर्यस्यासौ सूर्य्यः । अदितेः पुत्रः आदित्यः सोयमष्टाक्षरो मन्त्र आदावन्ते च श्रीबीजेन युक्तोनुसन्धातव्याः ।

The Śruti further runs thus—

ऋचो अक्षरे परमे व्योमन् यस्मिन् देवा अधिविश्वे निषेदुः । यस्तन्न वेद किमृचा करिष्यति, etc.

The Commentator says: विद्यारहितस्य सम्पूर्णफलाभाभावं व्यतिरेकमुक्त्वा । विद्यासंयुक्तस्य तत् सद्भावरूपमन्वयं दर्शयति ।

Antiquarians and philologists have an extensive field here and may discuss to their heart's content whether these Vedic passages are as old as the earliest Aryan records, or are subsequent interpolations, or that the Tantras are contemporary with Śruti.

The bits of षडंग of the Vedas, their शाखाs and of the number of hymns and chapters mentioned in almost all the Puráṇas are no doubt evidence of their priority to those of the Puráṇas or parts of the Puráṇas in which they appear. But they are no more finally authoritative. Hemádri, in his Dána Khaṇḍa, has given long extracts of the Śákhás as well of the Atharva Veda—अथर्ववेदस्य नव भेदा भवन्ति हि । पिप्पलाद्या वर्मदाश्च भूतायनाक्रातयस्तथा । जंगला ब्रह्मवेदाश्च शौनकी कुनखी तथा । वेदऋषिश्चौरविद्या तेषामध्ययनं शृणु । नक्षत्रकल्पो वैताला: संहिताविधिः, etc.

Talking of the Vedas, we find in the Puráṇas two sorts of Sanhitás: (1) निर्भुज and (2) प्रतृण्ण. अग्निमीळे पुरोहितं, etc., पाठःs belong to आर्षी संहिता. प्रतृण्ण is two sorts, *viz.*, I पदसंहिता, II क्रमसंहिता.

I. Instance of पदसंहिता of अग्निं ईडे पुरः इहितम्.

II. Instance of क्रमसंहिता अग्निं ईडे ईडे पुरोहितं पुरोहितमिति पुरः इहितम्.

Founded on this system, the विकृतवल्ल्यां, 1. जटा, 2. माला 3. शिखा, 4. लेखा 5. ध्वजो 6. दण्डो, 7. रथो, 8. घनः अष्टौ विकृतयः प्रोक्ताः क्रमपूर्वा मनीषिभिः

Bráhmaṇa is a portion of the Veda, for we have—

नास्त्येतद्ब्राह्मणेऽत्यन्त्र लक्षणं विद्यते ऽथवा ।
मास्नीयन्तो वेदभागा इति क्लृप्तेरभावतः ॥
मन्त्रश्च ब्राह्मणञ्चेति द्वौ भागौ तेन मन्त्रता ।
अन्यद्ब्राह्मणमित्येतद् भवेत् ब्राह्मणलक्षणम् ॥

Veda mantras are variously named, according to their nature. Some of them are named ऋच, उक्थ, स्तोम, अर्क, वाच्, वाचस्, ब्रह्म, गिर्, मन्त्र, सूक्त, धी, मति, नीथ, निदि.

ऋच स्तुतौ अर्चयन्ते or ऋच्यन्ते of the 57 synonyms of speech वाङ्नामानि ऋच, ऋक, is the 38, and निवित् is the 23rd, which last may be traced to विद ज्ञाने.

उक्थ, a kind of Sáma, a stanza of 4 lines of one syllable each and anything praisable is उक्थ्य, which means observing of praise. The cups mentioned in the hymn एकया प्रतिधा पिबत्सुताकं सरांसि त्रिशतंमृ, thirty fills of which are drunk at once, are called उक्थपात्राणि, because they gladden, for the Rk is त्रिंशदुक्थपात्राणि माध्यन्दिने सवने एकदेवतानि । But in the यामथर्व मनुष्पिता, etc., पूर्वथेन्द्र उक्थास, Yáska says, तस्मिन् ब्रह्माणि कर्माणि पूर्वेन्द्र उक्थानि च समिच्छन्तां, etc , and Kṣira Svámi elucidates by saying, तस्मिन् सति ब्रह्माणि अन्नानि उक्थानि च शस्त्राणि स्तोम—means a collection derived from स्तूयते श्लाघ्यते. Some books of vocabulary have स्तोमः स्तोत्रेऽध्वरे वृन्दे जिह्वास्तु कुटिले ऽजसे, etc., स्तोमात् or स्तोमाः मन्त्राः, which the Ṛsis by their intelligence observe and in the Ṛk सूर्यस्येव वक्षथो, etc., we have नान्येन स्तोमो बलिष्ठा, etc. स्तोम has been explained as इयंस्तुतिः, *i.e* , स्तुतिपरितुष्ट इन्द्रो वसिष्ठानस्तौत् ।

Eight विकृतिs are mentioned and why, just to prevent all subsequent alterations or interpolations, the Sruti being considered अपौरुषेय have this अदृष्ट implication. In the later recension of the संहिता, as the आरण्यकs are called, this fixation of the text has not been omitted : so keen were the Ṛsis about the authenticity of the "words" Śruti, शब्द, that at the end of each, *e.g.*, at the end of the eighth Anuvâka we have—

समाहिता, दशस्ये, उत्तमम्, उच्यते गृहान्, स्वकर्मभिः, पूर्व्या, रुहं, इति—

The first section of this Anuvâka ends with the mantra सूर्य समाहिताः ; the second section with मनुषे दशस्ये ; the third ends with यद्विष्णो रेकमुत्तमम् ; the fourth with चन्द्रमाश्चतुरुच्यते ; the fifth with वेत्थाइसतोगृहान्; the sixth with स्वकर्मभिः ; the seventh with पूर्व्या रुहः; and the eigth with विधेमेति. But the Editor has noted that in some manuscripts अत्र प्रतीकसंग्रहे अष्टमकण्डिकायाः विधेमेतीति प्रतीकं नास्ति पूर्व्या रुहः, and

with this belief he has to make up the eight separated from पूर्व्यां रुहः, and cousidering इति as the concluding term.

The Pratika Sangraha, as the term implies, is a collection of limbs and is a powerful check against variations and interpolations.

A question naturally suggests itself as to who are the authors or the authorities for determining what is Śruti, part of Śruti or its limb. Herein antiquarians must help with their lore. Tracing backwards from the present times the earliest authorities, we must be contented with the Smṛtis, which immediately followed the Śrutis. But there are hierarchical matters of liturgy.

Of the Puráṇas extant, the Mahábhárata is considered the most authentic, though such episodes as the Gítá, etc., are considered as interpolations. The modern Nivandhakâras, by exegesis, have changed the aspects of Arya faith and have not only referred to passages from later or minor Puráṇas, but from Tantras even, founding their liturgy and conduct of ceremonies on them also. Reading how even Raghunandana has submitted to the general turn of feelings, one cannot but perceive his innate reluctance in these points. The fashion of the times has a greater hold upon the mass than precepts.

A FEW NOTES ON THE SACRED AND OTHER PLANTS OF THE HINDUS.

The sacred plants of the Hindus form a large group. But what were sacred in earlier days have some of them been forgotten or shoved in a corner, like many other ancient ideas, and have been supplanted in later days by others, which are much more in number. They form a branch of study by themselves, TREE-WORSHIP. A great many folk-tales current in Bengal deal with their hypothetical influence upon the people and thus modify the custom of growing them close to one's dwelling.

The plants and trees used by the Hindus for other than medicinal purposes are those which are employed as articles of food or those whose blossoms and leaves, etc., are used in rituals. The manner of performing Divine service by these people is not what it was in earlier days and as mentioned in the earliest Aryan records, the Vedas : the ceremonies observed by the organisation of those days are no doubt the bases

of those of the modern times, modified by the exigencies of the period. Besides, the modern organisations have imported or acquired many rites by commingling of the different races which form the community. Non-Aryan and foreign rites have in course of time found favour, and have been as it were growing by natural causes in the organisations themselves. What were once avoided as hateful and heretical have by age lost their sharp opposing pungency and become not only palatable but savoury and desirable after which the mind hankers. Principles, orthodoxy and conservatism, are all terms depending on the exigencies of the times. Only so long as it is convenient and practicable, the stringent rules of the ritual are observed. One who wilfully acts otherwise is a heretic, or one who for mean selfish motives abandons the beaten path is an infidel according to the Ṛṣis.

The Śástras regarded as authoritative in Bengal are those which have the gloss and exegetics of Raghunandan the most revered of modern codifiers. Our ancestors, never cared to go anterior to the time of Raghunandana, whose rituals had such a hold at the time that whoever questioned the pertinency of his statements was derided as an infidel. This universal regard for him has continued for three centuries. His treatise entitled *Tithi-Tatwa* gives a list of articles fit to be used as food in ritual observances.

हैमन्तिकं सितास्विन्नं धान्यं मुद्गास्तिला यवाः ।
कलायकंगुनीवारा वास्तुकं हिलमोचिका ।
षष्टिका कालशाकञ्च मूलकं केमुकेतरं ।
लवणे सैन्धवसामुद्रे गव्ये च दधिसर्पिषी ।
पयोनुद्भूतसारञ्च पनसाम्रहरीतकी ।
तिन्तिड़ी जीरकञ्चैव नागरंगञ्चपिप्पली ।
कदली लवली धात्रीफलान्यगुड़मैक्षवं ।
अतैलपक्वं मुनयो हविष्यान्नं प्रचक्षते ।

The above appears to be a quotation from some earlier author, to which Raghunandana adds exegetically that in asmuch as "**अस्विन्न**" limitation of paddy has been used in *haviṣya* (certain articles of puritanical food), on occasions other than of *haviṣya* there is no harm in using rice extracted from **खिन्न** *i.e.* boiled paddy **स्विन्नधान्यतण्डुले न दोषः** Hence the too general use in Bengal of the **सिद्ध चाउल** like the **भुंजीयाँ** of

the United Provinces. *Âtapa* the अस्विन्न being हविष्य, the food of all people need not be restricted to the *haviṣya*, for this is necessary on certain observances of Brahmacharya. Raghunandana gives the following lines from another Puráṇa :—

नारिकेलफलञ्चैव कदलीं लवलीन्तथा ।
आम्रमामलकञ्चैव पनसञ्च हरीतकीं ।
व्रतान्तरप्रशस्तञ्च हविष्यं मन्यते बुधाः ।—

These not only add to the list cocoanut but also suggest other articles such as are used in the *vratas*, thus permitting the use of the palm fruit the ताल the principal article in the तालनवमी *vrata* and as the next thing the juice तालरस. Although there is no mention of the sugar obtained from the juice of the date-palm, its fruit being reckoned as one of the five nectars (good fruits), the juice of the tree does not appear to be objectionable. Pandits for some reasons forbid the use of baked dál—(split pulses) of such as are named above कलाय. But the well known *makháná* one of the five fruits used in *havana* is a baked seed.

Although धान्य paddy is specially mentioned in the list of हविष्य, as the first article, the staple food, the term व्रीहि or rather अक्षत in the ritual means the husked grain entire of barley, the pearl-barley of the grocers. व्रीहि is also आशुधान्यप्रावृट् कालजात्.

वार्षिकाः काण्डता शुक्लाः व्रीह्य शिरपाकिलः ।
कृष्ण व्रीहि पाटलश्च कुक्कुटाण्डक इत्यपि
शास्वामुखो जवुसुवि इत्याद्या व्रीहयः स्मृणाः ।

What the words व्रीहि and शाली meant and now mean are subjects for the antiquarians to discuss. According to the times and to the different uses, they stand for various articles including the rice of the Bengalis. With them according to the Tantras—

शस्यं क्षेत्रगतं प्रोक्तं सतुषं धान्यमुच्यते ।—
निस्तुषस्तण्डुलः प्रोक्तः स्विन्नमन्नमुदाहृतं ॥

a definition which is too modern and not in unison with the definitions given by earlier authors.

व्रीहिभिर्यजेत इति श्रूयते । तवव्रीहि प्रयोगे प्रतीत यव प्रामाण्य परित्यागाः अप्रीत यवी प्रामाण्य कंपानं ।

व्रीह्यप्राप्तौ शालिधान्येन कर्म कर्त्तव्यं

Ordinarily अक्षत means rice which is much used in rituals both in place of flowers or as an ingredient of the अर्घ्य or अर्घ (from अर्च्च to worship or अर्घ=to cost), an oblation of various ingredients. But अर्घ also means to hurt ? Anyhow it is for. In the earlier books अक्षत means husked grains of barley (pearl-barley) which are unbroken, as the term means, entire grains. The later Bráhmaṇas make special mention of paddy or barley husked by the nails, without any pestle and mortar or other appliances. In Bengal respectable ladies piously disposed husk the paddy with their nails and put the rice thus into conical packets of plantain leaf with durvá grass as a special अर्घ to be offered on Durgá Pujá. There is Vedic authority for such husking of rice or barley, for we read—

परिवृक्तयै गृहे कृष्णानां व्रीहीणां नखनिर्भिन्नं कृष्णा कूटा etc. etc., Sâyana says, **परिवृक्ति प्रीति रहिता राज्ञःस्त्री**

The term तण्डुल is rarely met with in earlier books. The medical works connect it with a kind of pot-herb, the चाँपा नटीया, which is supposed to have anthelmintic properties : anyhow it is a laxative.

The term शस्य means fruits generally **वृक्षादीनां फलं शस्यं** and is not restricted to grains, the fruits of the grass kind. **धान्यं व्रीहिः स्तम्बकरि। तृणादिना गुच्छःस्तम्ब उच्यते आदिना धान्यवादेः परिग्रह.** But धाना and not धान्य has been given in the vocabularies **अष्टयवे स्त्रियां।** and **तण्डुलश्च कृमिघ्नश्च.**

Sáyana says **धानाश्चेति धानाभ्राष्टे हिता भवन्ति, धुनिः=धूनयिता=कम्पयिता.** Is it because grains dance about in baking ?

Rice is said to be derived from the Latin oryza but the following passage also deserves consideration.

यत्सोमस्य पूयमानस्य अतिरिच्यते तत् ऋज्जीषं अपार्जितं भवति तत् ते ऋज्जीषो सोमः।

The term ऋजीष has been explained by Sages as **नीरससोमलताचूर्णः** Is it the Phop powder of modern Tibet ?

In subjecting the Soma to अभिषव, fermentation, brisk action produces acetic and then putrid fermentation. **अपापर्जित** is **अपचर्व्वित** and is **अतिरिच्यत** overboiled. **रसादन्त्यदसार** not much different from champagne. The term रिच्यत and the Hindi vernacular रिजजाना both mean "over done" but in the case of such ferments as are कल्क the beverage still retains its utility for a stirrup cup. **कल्कभूतत्वात्—ग्रावभिःपिष्टत्वादिभावः द्रव्यमार्द्रं शिलापिष्टं शुष्कं वा सजलं भवेत्,** such being a कल्क the लेप which is smeared in

the bottom of the vessel accelerates fermentation to the desired point only. This is why the stirrup cup is offered to Indra as **हरियोजन** and he is addressed "If thy queen consort enquires, tell her having sipped the sweetened drink offering, 'I have in return given the adorer all **सर्वमहमदात्**' an elliptically suggestive prayer.

Haviṣ, haviṣya and maháhaviṣya are technically different groups. In the Márkaṇḍeya Puraṇá we find—

गयाया मथवापिण्डं खड्गमांसं महाहविः ।
कालशाकं तिलाज्यं वा कृशरं मासतृप्तये ॥

In another place of the same Puraṇá we find—

कालेन शाकेन महर्षिवर्य्यैः

Again. **ये खड्गीमांसेन सूरैरभीष्टैः कृष्णैस्तिलैः**, etc.

In the forbidden group we find—

कूष्माण्डालाबुवार्त्ताकी पालंकीज्योत्स्निका त्यजेत् ।
चरु मैक्षं शक्तुकणां शाकं दधि घृतं मधु ॥

It is for the **आचार्यगण** preceptor to determine after due exegesis as to which of the articles are to be avoided and which taken. The mere mention of a plant, its fruits or leaves or any economic products brings that particular herb under our parvis.

The first in the list of haviṣyas is **धान्य** which in the above passage no doubt stands for paddy, **धान**, whatever might have been its meaning in earlier works. In modern times it is an acknowledged evidence of wealth of the Hindus and is always associated (**धान्य धनं न च अन्यधनं**) with heads of cattle **गोधन**. The terms **धन** and **धनु** are considered as powers. The Vedic application in the hymn **धन्वनागाः धन्वना जिंजयेम, धन** from **हन** to strike, also means an assemblage, etc., (**धन** = to produce, the affirmative quantity or plus. **धृ**-to hold, **घृ**-to squeeze; and Sáyana has derived **घृत**, butter, from **धा** to hold suggesting that such interchange of letters is frequently met with in archaic language.) The term **धान्य** paddy, is seen not unoften added to other grains or vegetable products or seeds such as **देवधान्य**, the **देधान्न** of Bengal, Andropogon saccharatum or Sorghum varieties, some yielding red and others white grains. Then the herb much used as a condiment the **धनिया** has its own history. The paddy is one of the nine twigs or plants worshipped in Durgá-Pújá. As it is a staple food, its presiding deity is Lakṣmí, the goddess of prosperity.

लक्ष्मीस्त्वं धान्यरूपासि प्राणीनां प्राणदायिनी ।

The hard seeds of the bamboo are known as **বংশধান্য** and the husked grains are known as **বাঁশ চাউল** just as the split grains of the coriander without husk, are called **ধনে চাউল** which after one or two years' keeping is used as a spice chewed with betel-leaves.

The term **অন্ন** literally means anything eaten or swallowed. In ritualistic technology however, it is restricted to boiled rice, but otherwise for anything produced from the grasses (**তৃণজাত**). There are exegetists who extend its meaning from grains to grams and pulses. Opinions differ in different parts of the country. In Bengal gram, and other pulses, split or entire soaked in water, are considered as fruits and used by the pandits as **ফল** *e.g.*, **মুগ কলাই, পাঁচ কড়াই মুগের ডাল ইত্যাদি** are all used as other fruits. But "**ফলার**" the Bengali corruption of **ফলাহার** is at several places used to mean **চিঁড়ে** flaked rice or paddy, or **খৈ** puffed paddy, with curd and milk. Others by the term "**ফলার**" understand **লুচী** etc., **ঘৃত পক্ক** *sic.* "**দাদার ও ফলার**" Such articles as **পেড়া, বরফী, গুলাবজামুন** and other confections of milk (dessicated milk **খোবা** khowa) as well as sweetmeats prepared from *singhárá* (water nuts), *arui* (Arum), etc., in imitation of those made with wheat, gram or other flours are **ফলাহার.** Each community has its own construction of the Sástras, and in many places **গুড়** (molasses) made from cane juice, forbidden in the list of Haviṣyas, is considered a very pure and sanctified article and so is potato a recent introduction.

Entirely different practices amongst the Hindus professing the same creed are seen in many places and are due to the illiteracy of the predecessors of the priests (**পুরোহিত**) or of the lay flock. They are seen especially in the tract of country lying between Allahabad and Benares, wrongly called the **মধ্যদেশ**—the Śástric **মধ্যদেশ** being the tract of land lying in Vedic period between the rivers Ganga and Yamuna **"গংগাযমুনযোর্মধ্যে যে বসন্তি তেম্যঃ।" শ্রুতি :** and at an earlier period perhaps it referred to **ব্রহ্মাবর্ত্ত** between the ancient rivers Sarasvatí and Dṛsadvatí, which country is said to have been made by the gods. The **মধ্যদেশ** of the present generation is included in the "Frontier forest" **দ্রশার্ণ** and

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* **হিমবত্বিন্ধ্যযোর্মধ্যেঃ প্রাগ্বিনশনাদপি।**
প্রত্যগেবপ্রযাগস্য মধ্যেঃদেশঃ প্রকীর্ত্তিঃ॥
চাতুর্বর্ণ্যব্যস্থানং যস্মিন্দেশেনবিদ্যতে।
ম্লেচ্ছ দেশঃ সবিজ্ঞেয় আর্য্যাবর্ত্তস্ততঃ পরম॥

has been notorious for its turbulent residents, the predecessors of the lathi-carrying pandas and the robbers and plunderers (Thugs). Here evidently there is not observed the so-called **वर्णाश्रमधर्म** : the pursuit of duties assigned to each of the four classes of the Aryas. Here is not the rule of *senioris prioris*, a country *sans cérémonie* every thing done and acted upon *sans souci* principle *sans peur ṣans reproche*. From the lowest Śúdra to the highest Bráhmaṇa all recover their purity after 10 days of pollution by birth and death of their kins : and, wonder of wonders, the females of the *Mallas* (boatmen) here observe the mourning pollution for nine days only. The provisions of the Śástras as to the **पक्षिणी** and **त्रिरात्राशौच** are unknown in this the so-called **मध्यदेश**. On the demise of a **मातुल** or **मातुलानी** the mourning pollution is observed for 10 days and the passage **शुद्धेयद्विप्रो दशाहेन द्वादशाहेन भूमिपः । वैश्य : पञ्चदशाहेन शूद्रो मासेन शुद्ध्यति** is a dead letter. Here an adopted son observes the ten days' '*couvade*' on the death of his adoptive father as well as generative father.

No other term I think expresses the idea of **अशौच** better than *couvade*, be it due to birth or death of a kinsman. And here I use it advisedly, though *couvade* means the custom under which a father before the birth of his child retires to bed as if to hatch. Marco-Polo observed this custom prevalent in China and India when he visited these countries. It is still to be seen prevailing in some of the outlying Baltic Provinces of Russia. Under *couvade* the father is made to abstain from animal and other food, sometime before and after child birth, during which period of aloofness he does not observe the ordinary religious rites. In some countries until after the 12th day the father retires to his hammock and attends to no domestic business, isolating himself as one unclean. The formal proclamation of the adoption of the new-born babe as his child is made by the rites of the **जातकर्म** and our Śástras ordain "couvade" after the completion of that ceremony. It is after sometime, varying from 100 days to 200 days of the birth the baptismal, the naming ceremony, is observed with the auspicium of nourishment **अन्नप्राशन**. During the first 2 or 3 days following birth a decrease of its weight is observed in new-born babes. It increases in weight until the 7th day when the weight at its birth is regained. The আট কড়াই ceremony of the Bengalis may be traced to this. In the 6th month the child cuts its teeth, **अन्नप्रासन**. It is then that in

the register of the *custalorum* of the कुलाचार्य्य the new baby is entered or supposed to be entered. Such is the fiction of the antiquity-aspiring gentlemen of Bengal. Vanity of vanities! they are as short lived as the ephemeral diptera that make much fuss at sunset and perish before dawn: gaudy and plump fungi born to shrivel in no time. Káyastha is not a Śúdra for the Durva is no grass, the water of the Ganges is no water, nor the Sálagrám a stone. But did not the poet say ? तथापि सिंहः पशुरेवनान्यः।

वह्निश्वनाम वाहीको विपाशायां पिशाचकौ।
तयोरपत्यं वाहीकोनैषासृष्टिः प्रजापतेः (Mahabharata)

Also there is a legend in Bengal that বাগদা চিংড়ী is born from rotting কাওড়া ফল which is avoided by the tigers of the Sunderbans for its acidity.

The fifth caste, कायस्थ is in addition to those who were produced from the four distinct limbs of the Progenitor ब्रह्म, the mouth, the arms, the thigh and the feet. They are all productions after the Puruṣa the Brahma became matured सोरिच्यत. The Káyastha is no production but is in the very corpus of Brahma. क = Brahma काय = relating to Brahma and स्थ = स्थित = inherent in Brahma. The poets invented the term and the *custalorum* found a nook for him between the arm and the thigh: (the thorax ?) for he dared not aspire higher to the mouth. He was the scribe under the rulers, the keeper of books, the writer and engraver of inscriptions, grants and *sanads*: from the arrow (the sword) there was but a slight slip, to the style, which was also of iron or steel. Legends and traditions were ripe in the mouths of the village-bards, the state, the administration, the government lived in him and his name danced in every tongue कायेत and বাম্হন or ब्राह्मण and कायस्थ. He painted letters and characters which were hieroglyphics to the uninitiated, were चित्र. From the son to its progenitor a natural deduction we have चित्रगुप्त, one of the 14 lords of death and the most pernicious of the same as he deals with accounts and books. But नारद (Tradition) caricatured him in the saying জাত হারালে কায়েত। গোত্র হারালে কাশ্যপ। Both are technically true allegations, too general to be subject to limitations. But whose was the doggerel काकात् लौल्यं यमात्-क्रौर्य्यं etc. more greedy than the crow and more cruel than Death, as well as the vernacular saying কায়েৎ চোষা গ্রাম and বামুন চোষা কল্‌কে ?

Káyastha Kaustubha was the first sounding of the gun in the early 19th century and the *Káyastha Kárika* that voluminous work was the last shot of the last days of that century. The rules, the tight rope of the strict rules of Kulin and Maulik slackened the moment a heavy dancer sprang on it. It was started in the time of Nabu Munshi who was himself a daughter's son of an Andiram Das, and it ended in the 4th generation, the Blue Black took a girl of the Blue gem for his consort. But those who were considered as outside the pale of the pure Káyasthas of Calcutta, the residents to the south of Arkuli were ridiculed as related to the ancestors of the Zodiacal Queen, were the first to observe the 'couvade' on the demise of youthful Rufus cowkeeper from the 8th to the 20th of Chaitra. द्वादशाहेन भूमिपः Exegesis like figures is a pliant weapon cutting any way. The thirty days' 'couvade' of the Calcutta and Bengal Káyasthas was supported by a stanza from the Mahábhárata—

कृतोदकास्ते सुहृदां सर्वेषां पाण्डुनन्दनाः ।
शौचं निर्वर्त्तयिष्यन्तो मासमात्रं बहिः पुरात् ॥

Apparently a settler in a wrangling assembly of Bhattácháryas. But are there not keener-sighted pupils who explain away the month by adding twelve to eighteen the number of days which the Mahábharata combat lasted and as they were all साग्निक the pollution अशौच due to death did not begin till the corpses were incremated on the funeral pyres ?

Kṛṣṇánanda Bhattáchárya, the compiler of the well-known Tantrasára, no doubt flourished before Pranakṛṣṇa Visvas of Khardaha who published another Tantrik compilation entitled Prânatoṣiṇi. About this time the reputed Ágamavágíśa published his tantrik lore and was regarded in Bengal as great an authority in tántrik matters as the Jagatguru of the Sringeri monastery in matters Vedantic. It was the age for tántrika initiations, and preceptors of the said cult were sought even by Bráhmaṇa pandits. Tradition says that Purandar Khan, a great Kulina Káyastha of the Sarvádhikarí family of Khánákul Kṛṣṇágar, instituted a methodical arrangement of the Káyasthas of Bengal serially पर्य्याय बन्धन. He is said to have been the 13th in generation from the original coloniser from Kanauj. He must have had intuitive details or direct revelations as to the details of the

numerous descendants of the original colonisers Makaranda Ghoṣa and others. It was about this time the parody ঘোষ বংশ বড় বংশ, বোস বংশ দাতা মিত্র কুটীল জাত etc. was manufactured as well as all those which are to be found in the custalorium books of the *Kulácháryа*, the preceptors of Kulas, families.

ঘোষ বোস মিত্র কুলের অধিকারী।
অভিমানে বালীর দত্ত জান গড়াগড়ী।
দত্ত বলেন ভৃত্য নয় শুন মহীপাল।
একত্রে বসত করি মোরা কিছুকাল।

But where? at Kanauj. Then there must be *dihis* still identifiable. But are there any stray descendants of the branch lines of Makaranda Ghoṣa? Are there any Káyasthas still to be seen of the Saukalina Gotra?

But these are useless questions, let antiquarians pry into these matters and let them explain how the deficiencies are to be made up. In Buddhist times Káyasthas were the noted scribes and the names Káyastha and Vaidya for the physician caste can only be traced to that period. Such couplets as असिजीवी and मसीजीवी are as authentic as are the synthetic आयुर्वेद which is said to be the fifth of the sacred Áryan scripture. Once you open the road you cannot prevent धनुर्वेद गन्धर्ववेद and also "लवेद" of these Provinces to follow suite.

The plants mentioned in Sanskrit books, be they of archaic times or of recent date, are matters for us to consider because they are, or supposed to be known as, sacred to the Hindus of the present generation. But in properly dealing with the plants and herbs, etc., mentioned in Sanskrit books one must be prepared to flounder, inasmuch as our authors knew them so well that they considered it superfluous to describe them in detail with a view to identify them. One herb goes by one name in one part of the country, and the same has a name quite different with other people. But this is not all. It is not only a labyrinth of synonyms for the same article. In different parts of the country the same name indicates quite a different thing altogether *sic* देवदारु is a Pine, is Pinus deodar, in the northern parts of India, in other parts, the same name has been given to quite a distinct plant Uvaria longifolia and in other place to Erythroxylon sideroxi.

It is one of the many reasons which belittle the authorities of the चिकित्साशास्त्र a great many of their drugs are difficult to identify. In the

preparatory prescriptions for **अशोकघृत** a noted emulsion for many a female diseases, **मधु** = honey is mentioned thrice. *Kavirájas*, the poetic physicians, some suggest thrice the quantity of bees' honey **चौद्रमधु**; others construe the passage differently and the authorities of Nepal suggest the bees' honey, the liquorice **यष्टिमधु** and the aquatic liquorice **जलजयष्टिमधु** ।—

The **अशोक** itself is a dwarfish tree of the Leguminosœ, bearing scarlet bunches of flowers in the spring and producing beans with 3 or 4 large seeds the well-known Jonesia aśoka. In Southern India as well as in the so-called **मध्यदेश** it is a Guattetaria. But one must not forget that Botany as a science has never been systematically cultured by the Hindus, though their books from the earliest days, Vedic to modern times Laukika in Sanskrit, record the officinal and imaginary properties and uses of many of them. This indicates that they have been always recording observations on them. All their records are mostly medical or rather therapeutical, based on fanciful theories allied to the Phlogistic theories of the middle ages; the foundation-stone being the three philosophical or metaphysical attributes, or conditions of existence, *viz.*, **सत्त्व**, **रज**, and **तम** The eternal triad group, the group of more than two, the group emblematically plural **बहुवचन** which term is used as **समुदाय**. The more intellectual Ṛṣis of old had an intermediate between **व्यस्त** and **समस्त** pervading severally, individually and as a whole, the Dual. The Hindu reckoning being singular, dual and plural. This idea of a triad pervades almost all branches of Indian knowledge. From the three primary deities the representatives of the kyriologics **भूः भुव** and **स्वः** the fire terrestrial, the intermediate air, wind or space and the central light and source of heat the sun, the next multiple is 33 and thence 33 millions or myriads. The trio is repeated in the Bhisak-Śástra founded on tantric metaphysics **इड़ा**, **पिङ्गला**, and **सुषुम्ना**, the windy, the bilious and the phlegmatic temperaments.

Profr. Yasodánandana Sarkára of Calcutta has traced the properties and uses to the principle of an older tantrik writer quoted by him: —

"स्वास्थ्यमूलवर्णां वायुं कषाय स्वादुतिक्तकाः ।
जयन्ति पित्तं श्लेष्माणं कषाय कटुतिक्तताः ॥"

Further on he says that **वायु** or air" does not in all cases mean the nervous system. He discriminates tastes of non-poisonous drugs from "forces" of those which are poisonous.

Manu says—

मुन्यन्नानि पयो सोमो मांसं यच्चानुपस्कृतम् ।
अक्षारलवणञ्चैव प्रकृत्याहविरुच्यते ॥

Hemádri quoting the above passage says—

तदामिषेन कर्त्तव्यं प्रशस्तेन प्रयत्नतः । अयञ्च मुख्यकल्पः । तदभावे दधिघृत-सूपादिविधायिष्यते ॥

In the Márkandeya Purána under Rauchya Manvantara the well-known **रुचिस्तोत्र** to the manes is generally recited whilst the Sráddha rites are observed. The 23rd stanza runs as follow :—

ये खड्गिमांसेन सुरैरभीष्टैः कृष्णैस्तिलैर्दिव्यमनोहरैश्च ।
कालेन शाकेन महर्षिवर्य्यैः संप्रीणितास्ते मुदमत्र यान्तु ॥

"May those Pitṛs who are gratified by the offerings and oblations, made by the best of **महर्षि** s, of meat of the rhinoceros, such divine delicacies, dark coloured sessamum seeds heavily alluring and Kála-sáka, may they be pleased here etc."

In Bengal, the Kála-sáka a pot-herb is identified with **कुलेकाडा**, *Hydrophila salicifolus*, a wild weed met with in rice fields. The other species H. spinosa is not unoften substituted for it. It is believed to be a cooling and diuretic weed possessing blood tonic properties and is believed to have blood-forming virtues. In the Punjab, however, the pandits use another herb which they know as **करम शाक** (a colewort ?). In Tibet the **करभ** is a kind of cabbage the leaves of which are used in curries. The Karam-sága of the Punjab is a variety of colewort producing leaves in appearance and flavour like those of the cauliflower seedlings, the leaves giving more than two or three crops like the **पालकी**. The Kála-sáka of the Márkandeya Purána may be identified with the colewort, a wild variety of Brassica oleracea, the Karamah of the Arabic authors. The scene of the Devimahátmya recital might be somewhere in Chittagong where antiquarians locate the hermitage of Medhása ; but that circumstance does not discard the coleworts. Manu includes it under **हविष्यः—कालशाकं महाशल्काः खड्गलोहामिषंमधु**—Lohá **लोहा** = a black goat or a wholly rufus one. But are they not **आमिष** ?

The same Purána enumerates articles of the vegetable kingdom used as food, and divides them as those domesticated or cultivated and those growing wild.

Those herbs which perish on the maturing of their fruits are called ओषध :

ओषध्यः फलपाकान्ताः गणाः सप्तदशस्मृताः ।—

Amongst them are included the plantains and bananas as well as Talipot palm from whose long leaves the palm leaves of manuscripts are derived. The Talipot palm bears fruits once in 20 or 30 years and perishes when the seeds are scattered after ripening : their leaves are broader and longer than the ordinary Tál tree, Borassus which bears flowers and fruits every year. The *Borassus flabiliformis* trees bearing only flowers are different from those which produce fruits. The male trees are known as barren राड़ा producing only spikes of male flowers which when dry make excellent cinders for the *chillum* smokers तालपांडा is a noted faggot for that purpose. The female tree produces drupes which maturing become the Tál fruit. A sweet juice is extracted from both barren and fruit-bearing spikes ; which boiled down produce the jaggery mollases and the well-known crystals मिछरी (मत्सण्डी) so much valued in coughs and other throat diseases. We have the Bṛhi व्रीहि the paddy as distinguished from the शाली which ripens in the cold season. They both are known as धान्यः, the term शस्य being applied to the same when standing in the field. The व्रीहि and the शाली both produce rice as well as the षष्टिका which ripens in 60 days.

" श्यामा पाठी षाठ दिना ।—जो देउ वर्षे रात दिना ।—"

The षाटिया is distinguished from the आउष of Bengal which ripens the grains during the rains also but the spikes or ears mature before they appear beyond the stalk. The last is considered impure आशुपक्कधान्यमिवशिष्टैरग्राह्य. The षष्टिका in some parts of the country is known as कार्त्तिकशाली autumn matured rice शरत्पक्कधान्य with which the harvest-home ceremony is directed in the Vedas to be observed शरद्वसन्तयोः नवान्नेन यजेत.

यवः Barley is said to be pre-eminently a divine grain देवान्न and the term अक्षत much used in most of the rites applies to the husked grains, unbroken अक्षत of the barley—the pearl barley of the grocers. A flour from baked barley (शक्तु of barley) is made and is much used by the Hindus of the plains as well as of Tibet. In the latter country they make dough with tea and butter and making as balls or cakes पिण्ड of the same swallow them, in doing which they use the part of the hand known as मनुष्यतीर्थ. The part between the thumb and the

fingers is the **पितृतीर्थ,** vessel also sacred to the manes over which all oblations and offerings to the pitṛs should pass.

गोधूम Wheat, bearded or not. Rabhasa in his vocabulary says **गोधूमसुमनौम्लेच्छभोजनः प्रावृटीयव.** Some vocabularies give **यवन** as a synonym for **गोधूम.** The Yavanas of the Śástras have been finally identified by antiquarians with the Ionians (Yonas of Páṇini, who are said to eat lying down, perhaps referring to the *triclinum.*) Wheat was known to the ancients and was cultivated in Egypt from remote antiquity. The *Ægilops* are annual dwarf grasses, and have been almost satisfactorily proved by M. Fabre in France and by the Agricultural Society at Circusects garden experimentally to have been the originals from which the modern wheat has been derived. It must have been more than 3,000 years ago or perhaps earlier than that, that *Ægilops ovata* must have been improved to wheat. Do we not find its trace in the pre-historic Lake-cities of Switzerland ?

The Nirukta (etymology and grammatic derivation) of the term **गोधूम,** is an interesting study. The term **गोधूम** may suggest two distinct radical syllables **गो** and **धूम.** In the earlier etymologies **गो** means **वाक** and thence **गोत्र** the clouds, as bellow like the cow, they drop water **गवां अपाम् विदीर्णेहितस्मिन्नेव सुखं ताः तस्मान्मेघोदरान्निर्गच्छन्ति ।** The term **गोत्रा** means the earth **पृथिवी** as many say **यांहाभरभूं ई तांहा मेघ..**

धमति एव गतिकर्मा, धमन्ती गच्छन्त्य. But **धूम** has been described in the Chhândogya Brahman(?) to mean darkness of night

य इमे ग्राम इष्टापूर्त्ते दत्तमित्युपासते ते
धूम मभिसम्भवन्ति धूमाद्रात्रिं
आकाशाद्वायुं वायभूंत्वा धूमोभवति
मेघो भूत्वा प्रवर्षति त इह व्रीहियवा ओषधि etc.

The name **प्रावृटीयव** veiled barley is suggestive.

आणव Under this head all minor grains may be included. Hemadri in his Notes gives **वरयिका** as explanatory of **आणवः.** But what are the **वरयिकाः?** Is it from **अण** = to sound, for **अणक** is inferior and low, and a field bearing panic is **अणव्य** Amara in his vocabulary gives **गहर्यांणकाः समाः** meaning minor, negligible just as **तिल्य तैलीनवन्माषोमनुभंगा द्विरूपता.** Under **अणव** Hemadri includes **प्रियङ्गु कङ्गु** both **उदारचीन** and **कुरुविन्द** as varieties of **व्रीहि.** His **जर्तिला** may be the **कृष्णतिल** of Bengal. **अणीयस्त्वाच्च शब्देन संज्ञाकरणं व्यवहार्यं लोके—सत्यम् । अभिनया अपि व्याप्तिमन्तः न त्वणीयांसः ते महता यत्नेन व्याप्नुवन्ति × ×**
अभ्युदयार्थं नः शास्त्रारम्भे यत्नः ।

गवेधुकाः are those which produce seeds like **कुसुम्भ**, the **बरे** of the U. provinces, the Safflower *Carthamus tinctorius*. There are two varieties of this, the one without thorns being that which yields the Safflower.

मर्कटक a kind of grass seeds fit for the monkeys to swallow. But in another place it is meant for **लंका** (the Capsicum ?)

वेणुयवा are bamboo seeds.

शाली: There are **रक्तशाली, महाशाली, कलम तूर्णक, शकुनाहृ, सारामुख, दीर्घशूक, रोधशुक, सुगन्ध** and **पटंग**.

Hemádri enumerates about 14 varieties of **व्रीहि** :—*viz*., **सितगौर महागौरी, कृष्णव्रीहि, जतुमुख, कर्कुण्डक, लोचक, परापतक, सूकर, कोद्दालक, कोजाल, चीनशार, वर्दुर, गन्धन, कुरुविन्द** and **पाटला.**

In the Notes **मुद्गा** are described as **शिम्बिधान्य**, grains from pods, pulses.

Talking of canes which yield sugar generally called **इक्षव** we find mention made of **शौंटा (पौण्ड्रक)** of these provinces, the **वांशिक**, the **कर्म्मार (काजला ?)**; the **नेपालशात** a (Nepal variety ?) and the **शातपर्वक** with a hundred nodes.

Under **भक्ष्य** the edibles, the Puránas enumerate a great many articles ; fruits, roots, tubers, leaves, herbs and grains. But the "Edible" **भक्ष्य** of the Śástras are defined **दन्तैस्य खण्ड्यावगीर्याणि** । *i.e.*, **अवखण्डनमन्तरेणान्यवहारयोग्यानि भोज्य.** To be swallowed after several bites, chewing and mastication are processes before deglutition, drinking between morsels was not the general rule. Indeed water was sparingly used in meals. To rinse the mouth a quantity of water held in the hollowed palm of the hand is sucked repeating **अमृतोपस्तरणमसि स्वाहा** 'may this be as sustaining as ambrosias' and the meal is finished by another handful repeating "May this be an ambrosial covering of the food taken." It is said that some great minister of England used to chew a morsel of food forty times before swallowing it since mastication helps digestion. Fruits and flowers mentioned in our books besides those used medicinally are a host. The following are a few of them :—

Fruits—**कपित्थ** otherwise known as **दधित्थफल**; is it because it has an acid taste when made into a *chutnee* and a flavour tempting. It is, I think, included as one of the undesirable articles as a food for the elite Brahamanas. It is said one dying within six months of tasting that fruit is carried to hell. It has a hard rind like the Bel-fruit *Ægle*

Marmelos, and it is considered, a fruit with virtues the opposite of the Bel. One dying within six months after tasting the Bel-fruit is carried to the region of Mahádeva. The Śástras of course teach men what to take and what to avoid.

श्रीनिकेतन is a **रक्तबिल्व** an Ægle with reddish rind and though the **बिल्व** is addressed as **श्रीफलश्रीनिकेततोसि सदा विजयवर्द्धन।** Śriphala and Śriniketana being synonyms there is however distinction **अवान्तरभेद** between the two varieties. There is a Pauránic legend connected with this tree. With a view to extol the worship of Śiva, Laksmi, the consort of Viṣṇu, is said to have offered her breast as offering on the lingam of Mahádeva, who was so much gratified with this mode of adoration that he insisted on the observance mentioned in the couplet—

विना भस्मत्रिपुण्ड्रेण विना रुद्राक्षमालया।
बिना माल्वड़ पत्रेण न यजेत् पार्थिवं शिवं॥

The three horizontal marks on the forehead with ashes relate to the favourite abode of Mahádeva the cremation ground, the Rudrakṣa, literally the eyes of Rudra, are memento of the cosmic disturbance connected with Tripura-vadha—**त्रिपुरस्व यधे काले** which required gigantic efforts of Rudra **रुद्रस्याङ्** the tears, which fell from the eyes of Rudra became what are called a kind of **बदरी** growing wild in the Himalayan hermitage known as **बदरीकाश्रम.** And the leaves of the Bel tree represent the blossoms of that tree : Are not leaves of such flowers as are offered in worship also directed to be equally used ? The leaves, no doubt, contain some aroma of the flowers *sic* Eglentine.

कदली—Plantain, banana, equally grow wild in the Sub-Himalayan regions—the famous **कदलीवन** is said to be the abode of Mahádeva and of all fruits those of the Musa were more accessible for offering to the god of the Sub-Himalayan range. Kailása, no doubt, is a favourite haunt of Śiva and is one of the loftiest peaks on the north, overlooking the Mânasa lake. The term literally means as white as crystal.

The following nursery doggerel of Bengal may throw some light on the Śiva Púját so general in the month of Vaisákha amongst the virgins of Bengal.

শিল শিলাটম, শিলা বাটম, শিলা আছেন ঘরে।
স্বর্গে থেকে মহাদেব বলেন গৌরী কি ব্রত করে।

আস কাটম, পাপ কাটম, মহাদেবের সেবা কাটন।
মহাদেব দিলেন বর, কল্যাণ কুশলের ঘর।
আকন্দ ফুল বিল্বদল, তোলা গঙ্গার জল।
এই পেয়ে তুষ্ট হলেন ভোলা মহেশ্বর।
ফুল দূর্বা রম্ভা-ফল খাঁড় বিয়নের বা।
নারীর হাতে বেলের পাতে শীতল শিবের গা।

Foot note.—(1) শিলাটক a room on the top of a house, the চিলেরঘর—the শিলা ঘর, the fittest, being the highest for worship. (2) শিলাবা=শিলাবাকল—a lichen said to be cooling and lithonthripic. (3) শিব. (4) ব্রত. (5) খাটন, work, labour. (6) Khanda, molasses (7) বেনা—a fan. (8) বায়ু।

There is much to be understood in the above lines. From the earliest age we are taught to regard our gods as simpletons, most easily to be duped. Some say that there are two fools for every one to dupe, to throw dust in whose eye is easy, they are God, the Lord of the universe and the head of a house from both of whom individuals hide all their misdeeds. In the case of a master of the house, it is possible, for he cannot be present at all times everywhere and physically it is easier. But to hood-wink the Lord, God, who pervades everywhere and knows all the easiest means is to endow him with unsteadiness susceptible of ignorance or wondering, roaming, whirling round. This is specially the case of Mahádeva whose another name is **आशुतोष** easily gratified. In more elaborate prayers this peculiarity is also attributed to the Female Energy **चित्तेकृपा समरनिष्ठुरता च** etc., on this pivot the whole cult of the modern ecclisiasts is founded. Lead any sort of life, but tell the beads and utter Ráma Ráma and you are assured a pardon eternal. It will thus be seen that the Simplemindedness (ভোলা) is not the exclusive monopoly of Mahádeva. Humanly, forgetfulness, forgiving, no doubt is a desirable thing. Poor Mahadeva! He is with us not only a simplehearted being but one who is a drinker of bhang and a smoker of Gánjá (Hemp), two drugs not known to the early authors. Is it not said—

असूयकः पिशुनश्च कृतघ्नचिर (दीर्घ) रोषकौ।
चत्वारः कर्मचाण्डालाः जन्मतश्चापि पञ्चमः॥

one who broods over his wrongs and retains malignant wrath for any length of time is as low as a *chándál*, by his action?

कटफल has been described as **कटफलाख्यवृक्षस्यफल** the **कायफल** of the

bazar which has an aromatic flavour, it grows in Western India whence it is imported to Calcutta. Some identify it with *Gmelina arborea* ? Hemádri says

कौंकणी is a grape, a द्राक्षा कुँकण देशप्रभव मृद्वीक is also a द्राक्षा undried form of किसमिस् ? कतक otherwise known as निर्मली, seeds of *Strychnos potatorum*, but used as an article of food otherwise than a clearing agent is not much known. The dry seeds when rubbed on the inside of an earthen jar known as a जाला (or कुंडा in other places) precipitates all dirt and earth which may be found suspended in the muddy thick water of the rivers during the rains. Water so cleared should not be long kept as the starch from the seeds soon produces putrid fermentation. Amongst other simpler means, the dry leaves of the bamboo which fall after maturing if placed in water are said to clear it of all earthy matter. Others use alum but aluminated water is not always desirable.

From remote antiquity flavouring water with camphor has been used in rituals; we meet with जलञ्च शीतलं स्वच्छं कर्पूरेण सुवासितं. In the earlier days of the 18th and 19th century the elite of Bengal for filtering purposes used a gumlow of coarse of sandstone through which tricked cleaned potable water. It was before the days of charcoal and sand filters and some of those stone gumlow filters retained the brackishness in the gumlow dropping only sweet crystal water. Every house in Calcutta had more than one of such stone filters. From what part of the country the said stones were quarried is not now remembered. In the Pathuriaghata caves near Cohlgong on the Ganges, one could perceive the trickling of water and notice crystals of stalactite hanging from the roof. The learned patriots of India should never neglect this economic wealth of Bengal that puts to the shade the glued charcoal blocks and the porous plaster tubes of Pasteur said to be made of infusorial earth. We have been taught वस्त्रपूतं पिबेत् अपः and one of the best of such वस्त्र is felt कम्बल, the जमावट of which घोंघीs are made in the Western Provinces of India, which remove not only the suspended matter but a large proportion of micro-organisms present in the water. The foremost of our physicists should investigate why the cloth strained water of the famous पोका बंध in Visnupur, Bankura, though retains a great many of visible green matter suspended in water, is considered to further digestion and assimilation of food. Students of Pasteur institutions should ascertain which micro-organisms are healthful.

केवुक is said to be आर्द्रकसदृशकन्द; महाराष्ट्रदेशे प्रसिद्ध. Is it the मेमुक (কেঁউ of Bengal)? which has been excluded from हविष्य—"केमुकेतरं" or is it what is known in kitchen gardens as Jerusalem artichoke or girasol, the आदिचक of the gardeners ?

कर्कंधु आरण्य बदरी फल the Jhar-Baili of these provinces. An acid condiment much sought for by the up-country people and passes as आमचूर, evidently a misnomer for it is powdered dry वैर wild zizyphus or झार वैर चूर. It is used as a cheap article for chutnis. But the कर्कंधु mentioned in the ritual of Durgá Púját must be the delicately flavoured कुलचूर of Bengal, being a tasty electuary of ripe jujube. Indra is said to have spat out thrice like wine-bibbers the Soma juice from which three articles were produced.

यत्प्रथमं निरष्ठोवत् तत् कंकल समभवत्। यद्द्वितीयं तद्बदरं। यत्तृतीयं तत्कर्कन्धुं।

Sáyana says कवलं बाल खर्ज्जूरफलमभूत्। बदरं क्रमुकपरिमितं सूक्ष्मं बदरीफलं। कर्कन्धु हरीतकी परिमितं स्थूलं बदरीफलं does he mean, the पियुंदी वैर? and flour from these baked make three sorts of Vedic शक्तु—त्रयाः सक्तवो भवन्ति. It reminds one of the Kava *Piper methysticum* of *Linn* ? Is it the *Sirium decumanus* of Rumph or is it the South Sea Island intoxicating species? This stimulating and intoxicating drink is prepared as Capt. Sir Everard Home, reported by chewing the root and ejecting the saliva into a bowl. The juice so obtained is diluted with water, stirred and strained. The use of such disgusting drink appears to have been common with our predecessors the gods; otherwise how could articles spat by Indra become fruits meet for offering. The well-known condiment of the Burmese and thence introduced as a fashionable article with the Mugs of Arakan and South Chittagong also *Gnappi* according to some the balachang of the Eastern Seas, made up with fermented small fish with prawns and shrimps and dried and mixed with turmeric and capsicum. No food is deemed palatable without it. Its use extends from China to the eastern districts of Bengal. Although much gossip and slander shroud the condiment it is said to be prepared by all carcasses of the village pounded with chillies and turmeric and made into balls, their stench is disgusting. Persons with specially trained taste relish it and in modified forms we meet with the reminiscence of "কৈডিম্বু" "মজাগুয়া" amongst the villagers of the eastern frontiers of Bengal. The dried-fish-trade still prevails in parts of riparian and

maritime Bengal. The notorious लटीया हुंटकी dried bamelo, Bombay-duck, a variety of Saurus, a small fish about 10 inches in length semi-transparent and gelatine-like is considered when fresh a delicacy, for it stands not being fried without a coating and therefore better preserved for use when salted and dried.

कुमुरं. Hemádri identifies it with another article known as कुस्तुम्बरं. But कुस्तुम्बरी, कुस्तुम्बुरु are known to be pungent seeds used as condiments, the coriander. ?

कटुफला is तुम्बी of Hemádri. Is it the तितलाउ of Bengal with which when dried the fishermen use as floats for their nets and the mendicants as water-pots The later authors say अलाबुवर्त्तुलाकारं वार्त्ताकुं कुन्दसन्निभं, are forbidden articles, the matrons say निकष्का लाउ are unfit to be taken. Other fruits of this family of cucurbitacæ are known to produce bitter fruits—तितशशा, bitter cucumber, the तितनेनुया, the তিত ধুন্ধুলা of Bengal acquire that taste by heritage or by accident.

নিম তেতো হালিম তেতো তেতো মাকাল ফল। *
সকলের চেয়ে অধিক তেতো বন সতিনের ঘর।

कस्बुक is a round वृत्ताकार अलाबुफल—gourd.

कुष्मा ड-ककारु and not the वैताडु of the Uriyas. There is a diminutive variety called स्वल्प कूष्माण्ड. Two varieties of the कुष्माण्ड are seen in the bazars of Bengal, the पांडकुमडा, पांशुकुमडा, the रक्तसवा (ashen?) of these provinces, the चालकुमडा of Bengal villages because they are allowed to ripe on thatches where the plant trails luxuriantly, are all the कूष्मांड of the Sástras and they are hashed with the sword as sacrifices. There is another variety a much smaller and roundly flat fruit cultivated in the eastern parts of Bengal and imported to Calcutta for confectioners. These latter are known as गिमि or Guinea ? or घेंची कुमड़ा.

करञ्जं—नक्तमालफलं or करञ्जकं. Is it the ডাল করঞ্জ of Bengal the Galedupa indica or arborea, Pongania glabra, which yields a useful oil from its compressed seeds or it is the Verbesina scandens any how neither of these yield any edible fruits.

Carissa carandas yields an edible fruit much used for tarts and pickles. There are two cultivated varieties the grey and the red, the former being known as चिना variety. There grows a wild variety

* Cucumis colocynth. The roots of a white variety are sometimes used in dropsy.

on the rocky hills of the Vindhyas which yields sub-acid small pea-shaped berries much relished as cooling in the arid dry country.

कपाल, नालिकेर or नारिकेल the cocoanut? appears in one of the passages from the Puráṇas quoted by Hemádri. Is it because the hard rind called in this part of the country खोपडा which also means the skull. Of fruits the cocoanut is said to be not the creation of Brahmá the universal creator: but that of Viśvámitra a clever Ṛṣi who is said to have contemplated creating beings other than from the sexes. The cocoanut is believed to be the skull part of the man, proposed to be dropped from trees: the head was created first and the skull of the nut inside the coir is said still to indicate the embrionic eyes and the nose Brahmá afraid and urged by jealousy lest his monopoly be affected, interfered and further development of the scheme was abandoned. Viśvámitra is supposed to have produced better—developed fruits, etc., than the antiquated palæontological Brahmá had turned out. The villagers compare the two creators side by side by naming such fruits as the following :—

Of plantains the old creator Brahma is said to have made the Káṇṭháli, a variety of Musa sapientum the seeded variety or the Daura, or Vichie

Those of Viśvámitra are said to be Musa ornata the Ghikalá, the Chatim, the Martaban, the Champa, etc.

The नोना.

Anona reticulata, and muricata.

The आता the Sarifa.

Anona squamosa.

Humorous ballads are often chanted in the villages about the dullness and stupidity of Brahmá the antiquated and obsolete creator—

বিধাতার কি বুদ্ধি মোটা
পদ্মের মৃণালে কাঁটা—
ইক্ষুদণ্ডের নাহি দিল ফল।
বিশ্বামিত্র বুদ্ধিমান।—
ফুলের গন্ধ জামে দিয়ে করলে গোলাপজাম।—
রাজা রাধাকান্ত পেলে তাহার সন্ধান।—
সুখচরের বাগানে করলে গোলাপী কাঁঠাল।
চন্দন গাছের ছায়ার তেঁহু সোবার আসন
লেবুর মাঝে লেবু রচে তিনতলা লেবু, তাতে একটিমাত্র ছাল।

এলাইচের গন্ধ দিলে কলম্বায় খাওয়াইলে ঝাল।—
পাণকর্পূরের পাতায় হ'ল কর্পূর মৌরীর মেলা।
কুল গাছের নরম ফল নাম পানিয়ালা।
পীচের আঁটির ভেতর বাদামের স্বাদ।—
লাল রঙ্গের তেঁতুল খেতে অতি মিঠা।—
আদায় দিয়া আমের গন্ধ নাম আঁব-আদা।—
বকুল গাছে খেজুর ফল খির খেজুর বড় মিঠা।—
etc. etc. etc.

But Visvâmitras scheme is still partially apparent, for in the Eastern districts of Bengal ripe cocoanuts have been seen to drop from the trees after sprouting leaves and sending down roots ready to strike and grow wherever they fall much like the sprouting nodes of the Agave Americana.

The पलाश *Butea frondosa* has lost its place and is now remembered as one of the faggots (समिध्) special to one of the nine ancient planets. The same may be said of the Somalatá सोमलता which is now a debatable plant: from *Sarcostemma brevistigma*, to several species of the *Ephedra pachyclada*, Boiss, *Periploca aphylla*, *Setaria glauca* and a Putiká पूतिका vulgaris an archaic substitute. The *Ephedra pachyclada* growing in Afghanistan is called the *um* or *uma* as well as a wild vine in Káśmir which is known as *um*, *umber*. It has to be ascertained what is the षय or the *phap* of Tibet (Hop ?) अभिषुतयवचूर्ण मण्ड treated with its powder and packed in वसतीवरी produces an alcoholic drink much used by the Thibetans which tastes something like the पचान of the Santals, Dhangars of Chota Nagpur; the latter pour boiled rice with the gruel in an earthen vessel the inner surface of which has a coating of some ground drugs चादुले root not Kampfera galanga ? The fermentation in both these cases is winous and acetic as well.

Some of them go by the name of *Khaná*, a mythical learned girl, whose sayings are much recited as authorities in connection with village life. In the matter of a location for residential purposes we find

পূর্ব্বে হাঁস, পশ্চিমে বাঁশ, উত্তর ঘিরে, দক্ষিণ ছেড়ে, বাড়ী কর্‌গে ভেড়ের ভেড়ে।

A burlesque doggerel ending in a coarse, rustic tongue; a tank to the east of the house is much desirable for many purposes, it affords the sunshine of the rising sun, and the steps घाट being from the west-bank, the bather faces the east the direction fittest for all religious

observances. The west is the quarter from which strong gales and tree-felling winds blow and to have bamboo growths on that side is desirable as buffers. Besides, they shelter the house from the unpleasant afternoon sun. It is generally believed that the afternoon sun produces headache. The Śástras also forbid the observation of a setting sun which induces toxin in the system. The south is the best side of a house to be left open, for the summer breeze blows from that direction. Is it not said of a room or house that

পূর্ব্ব দ্বারী সদাই তাজা, দক্ষিণ দ্বারী ঘরের রাজা,
পশ্চিম দ্বারী সদাই তাপ, উত্তর দ্বারী ঘরের পাপ।

This idea is much corroborated by the Vástu sástra which forbids extension of buildings to the south of a location.

Several trees and plants are forbidden to be allowed to grow on household residential lands. It is said that the roots of a Ziziphus **कुल, वैर, बदरी**, should never be allowed to cross those of a palm **ताल**. Carica papeya, a recently introduced plant from the new world is forbidden to be allowed to grow near a residence. The gases emanating from its foliage are considered injurious. Pieces of fish hung from its branches are known to be much affected, the tissues disintigrated, the muscles softened. The villagers have observed it and they put in a piece of the green fruit when boiling tough pieces of goat meat. The milk from the incised unripe fruit is used as anthelmentic when given to children with cows' milk, people affected with constipation or with biles use its fruit.

There are many plants which are directed to be grown on homestead grounds and the foremost amongst them are the Bel fruit, the Harsringar, Nyctanthes arbor-tristis, the Nerium and the Ocimums.

The **स्थगर**. Is it the modern **टगर** wood, a substitute of the dark Agaru? Gobhila in his Gṛhya Sútra speaks of this as an aromatic cosmetic. The Kurma-Pradipa which is a sequel of Gobhila says **स्थगरं सुरभिञ्चेयं चन्दनादि विलेपनं**. In the Taittiriya Brahman we meet with this cosmetic and Sáyana says **स्थागरो नाम कश्चित् सुगन्धद्रव्यविशेषः। स्थागरपिष्टेन तस्याः स्त्रियाः मुखे तिलकाद्यलंकारं चकार**" Is it the archaic form of **तगर**?; for in **बृहत्संहिता** we find **तुल्येपत्र तुरस्कवाल तगरैर्गन्धः स्मरोद्दीपनः**। Some books read **तुल्यवृष्टै**. In the **निघण्टुप्रकाश, तगर** is a **वल्ली** and its root may be **तगरपादिका** of Medini. In the Mahábhárata **स्थगर** is an ointment, a toilette unguent, or cosmetic.

प्रियंगुचन्दनाभ्यां च बिल्वेन तगरेण च पृथगेनानुलिप्येत केशरेण च बुद्धिमान्॥

The दमनक is a favourite herb of Mahádeva. Is it दोना, चिनदोना *Daphne oleoides*? or the नागदोना *Artemesia vulgaris* or the ग्रन्थिपर्णी? the पचापाता Pogostemon patchouli or the पचक = कर *Sassurea lappa*, the *Costas* काश्मीरज?

The प्रियंगु—*Agalia Roxburghiana* of Western India or the चिरैंजी of these provinces, the पियाल of Western Bengal, the *Buchanania latifolia* from a variety of which the Nepalee extract the Chiru चीरु butter a specific for chaffed hands.

Take the waterlilies. सौगन्धिक a fragrant waterlily is said to be सन्ध्या विकाशिनः शुक्लसरोज. Is it a Lily *Nymphhea* or a *Nelumbium*? But सन्ध्यामालती because it opens in the evening, otherwise the Gulap-pas so called after its shape is *Mirabilis Jalapa*, L.

हल्लोक, the हेला of Bengal which is however white; the Sástric हल्लोक is called रक्तसन्ध्यक, रक्तसौगन्धिक. Is it the रक्तकम्बल of Bengal? But उत्पल and कुवलय are the generic names of lilies. इन्दीवर is a blue lily also named कैयव (कुईवेरा of these provinces.)

शालुक means tubers or rhizomes of lilies, a पुण्डरिक is a white lotus and कोकनद the red or pink coloured.

A great many articles from the vegetable kingdom are used in our incenses. Incenses are of five kinds *viz.*, (i) Niryása निर्य्यास, Resins and gum, such as धुना and गुग्गुल, etc., (ii) Powder चूर्ण, Nutmeg powder, (iii) गन्ध Musk, Civet, Ambergris, (iv) काष्ठ such as कालागुरु and (v) is made कृत्रिम confected, manufactured.

Under the woods the following may be mentioned :—जटामांसी, दारु, सिल्हक, अगुरु, सरल, पत्र, मलयसम्भव, हीवेर, कुष्ठ, हरीतकी, सैलज,

Sarala is *Pinus longifolia*, दारु is Deodar pine, पत्र may be the तमालपत्र or the तेजपात

हीवेर is गन्धवाला (*Pavonia odorata*).

कुष्ठ-कुड—*Sassurea lappa*.

जटामांसी *Nardostachys Jatamansi*.

शैलज is it Storax or Benzoin?

Under the हविष्य the Śástras enumerate a great many vegetables and corns and the मुन्यन्न several wild ones. Neither the cabbages nor the turnips were unknown to the Hindus of yore but they had different names for them.

The Kuśá grass, has been named by Botanists as *Saccharum antiquorum* which to the laymen mean the primitive form of the

sugarcane. Trace backwards from the American cane to what in Bengal is known as सामसाड़ा-कजला etc., back to the उख of these Provinces which are hard to chew and suck. It is but one step backwards to the Kuśá grass. In the early forties of the last century fastidious persons used to stir their bowls of milk while boiling with rods of sugarcane—पौंदा. The taste which such stirring used to communicate to the boiled milk was much appreciated by them and was often sought for. In the Vedas the boiling of milk and its flavour and stages are assigned to different gods. The stanzas quoted below explain the matter.

रौद्रं गवि । वायव्यमुपसृष्टं । आश्विनं दुह्यमानं । सौम्यं दुग्धं । वारुणमाघंश्रितं । वैश्वदेवाभिन्दवः । पौष्णमुदन्तं । सारस्वतं विष्यन्दमानं मैत्रꣳशरः । धातुरुद्वासितं । बृहस्पतेरुन्नीतं । सवितुः प्रक्रान्तं । द्यावापृथिव्यꣳह्रियमाणं । ऐन्द्राग्नमुपसन्नं ।

The several conditions of boiling milk are favourites of certain gods. Milk while in the cow is dear to Rudra, when sucked by the calf is dear to Vâyu, whilst being milked is dear to the Aświnis, the drops which are scattered by the ladle while boiling after being milked dear to Soma, whatever is found in the froth in the calf's mouth is dear to Varuna, the drops which sprinkle out in stirring by the ladle boiling milk is dear to the Viśvadevas, what ever rises in the boiling of milk to the brim of the pan is dear to Puṣan, the portion of milk which in rising attaches to the brim of the pan is dear to Sarasvati ; whatever cream covers the milk is dear to Mitra, after boiling when being cooled the vapour is dear to Dhátá, whatever overflows the spoon is dear to Bṛihaspati, etc. Delicacy of taste and sense of smell was a *sine qua non* of the gentlemen of those days. Many anecdotes and stories are current here as well as in Bengal about the delicate nature of the people of the *genteel* class of the last generation and to verify the Vaidya Śástra physicians used to make "*men.*" It was not every tail-less biped for which the Vaidya injunctions were made. What may be poison to one man is food to others. And hence the saying current in Vindhyáchal that **जेवखाना पुश्ताई है, शास्त्रसा का काम करता है ।**

Aparájitá (अपराजिता) is the name for Clitoria ternatea an indigenous creeper producing dark or grey coloured flowers which have acquired a sanctified place in the mystic ritual for their shape. In the

Śástras it has been described as **रुद्ररक्ता** (in love with Rudra or vividly-red-coloured) : a metaphor which is suggestive of many a legend ; but there are white-flowered varieties as well, double *flore pleno* of the cultivated kind. Literally it means the unconquered and in one place the Female Energy is called **सदापराजिते देवि.** Always unconquerable, indicative of passion, the Tantras describe the female sex as being seven times more excitable than the male. The **अपराजितादेवी** is described as having a birdlike face or bird-crested **शिखरे खगरूपिणी** । not much different from the Egyptian eagle-headed or eagle-faced goddess. But she is said to reside in the region of empty space **शून्यालोककृतावास.** What relation this particular deity who is invoked in the central mystic square on the 8th and 9th days of the Autumnal festival Nouvena has with Durga, is to be ascertained, but the term **अपराजित** means the north-east corner **अपराजिता. वास्थाय व्रजेद्दिशमजिह्मग** which Kulluka explains by **अपराजितामैशानीं दिशमिति.** The creeper *Clitoria ternatea* is worshipped in the concluding ceremony of the Durgá Púját **दशम्यां च नरैः सम्यक्पूजनीया पराजिता । क्षेमार्थं विजयार्थं च** etc. A ring of the creeper is worn on the right arm which with betel-nuts hanging from a Śami tree is worshipped. **शमीशमयतेपापं शमी लो हितकण्टका** etc. (**शमी** is Acacia suma) the mantra has **धारयामि भुजे दक्षे ।** and further **बलं मां धेहि चलयः** and so forth. The armlet made of this creeper is then cast in a cup of milk, like the cord of **अनन्त**

Such is the power of words ; the authors say **तत्पूजायाः फलत्वेन अपराजयस्योक्तेतस्यास्तथात्वम् ॥** What is this deity who has the figure of a bird on the crest ? In the Svayambhu Puráṇa there is mention made of a goddess named **खगानना.** But the **शून्यालोककृतवास** does not apply to that manifestation.

The above though included in the rites for performing Durgá Púját according to the Bṛhad-nandi-keśvara-Puráṇa, is mainly founded on the Tantric Budhists mystic rites, which are often more mysterious than the methods and expressions of the Rosicrucians, Gnostics or any other forms of the early eastern church of the Christians : at times more obscure than those of the Druids ; and perhaps more anatomical. To clearly understand that manifestation invoked in the central spot of the Sarvatobhadra Maṇḍala in the eight petals and the toranas and corners of which Dikpálas, the Bhairavas, the Batukas and other Yoginis are adored one must be initiated in the Tantras and must be accustomed to the crudely vulgar

anatomical expressions. The names of many of them are not to be found in the Puráṇas, they are wholly tantrik. The Ánanda-Laharí also called सौन्दर्य्यलहरी consisting of 103 stanzas and ascribed to the great philosopher Sankaráchárya is a masterpiece of poetry in modern Sanskrit ; but the ideas are mostly based on tantrik principles and imaginary fanciful anatomy. Dealing with the six mystic wheels of the tantrik, located in the human body, the 36th stanza deals with the आज्ञाचक्र said to be located between the eye-brows, the frontal sinus which is close to the *Cristagali* and the sphenoidal air sinuses. Which of these is meant by the शून्यालोक as the seat of Intelligence ज्ञान the wheel or nervous centre of command, is a point of enquiry. The stanza runs thus

तवाज्ञाचक्रस्थं तपनशशिकोटिद्युतिधरं
परं शंभुं वन्दे परिमिलितपार्श्वं परचिता ।
यमाराद्धुं भक्त्यारविशशिशुचीनां च विषये
निरालोके लोको निवसति निजालोकभवने ।

"In thy wheel of intelligence which is as brilliant as with the lustre of a million of suns and moons. I adore and bow to the sole, only *Śambhu* the fountain of happiness whose side is thoroughly mixed or veiled, who is fit to be adored with devotion in the purifying region of the sun and the moon, the region without light residing in home of thy individual lustre."

Reading this with

सुधासिन्धोर्मध्ये सुरविठपीवाटीपरिवृते
मणिद्विषेनीपोपवनवति चिन्तामणिगृहे ।
शिवाकारेमञ्चे परमशिवपर्यंकनिलयां
भजन्तित्वांधन्याः कतिचनचिदानन्दलहरी ॥

The Tantriks like the spiders cull venom from the flowers whence the bees only suck honey : like Charcoal makers in a flower garden and not like florists. This reminds one of the morale which a licentions young prince is said to have said after his study of the entire epic the Ramayana, Do not the followers of the Evil one, cite the anecdotes of Brahma even with Savitri ? As a precedence, to follow and not as a warning—" Beware of the latches " ?

Such is the verbal meaning of the stanza. In this the deity addressed is said to own the wheel, (चक्र) ; the (nérvous) centre for

it is said (तव = thy) where the lonely sole Śambhu शंभु the spring or fountain of happiness. परं = alone, lonely or the supreme source of bliss शंभू. Which शंभू is परिमिलित thoroughly assimilated in his side by the touch of the final pyre परचिता or it means thoroughly covered. The said परं शंभू whom we adore is no other than those purified by the sun and the moon or शुची = the pious student, but the विषय the region = the world = the subject-matter of contemplation of even those who are purified or sanctified by the sun and the moon. The said विषय = region is without light निरालोक = dark, लोकः = world, region, the seventh is ब्रह्मलोकः or सत्यलोकः The fourth लोकः of the Brahmaloka is permanent but due to its heat it is ordinarily uninhabitable. Does the passage refer by निरालोकेलोको to the region of combustion, the luminous sphere which envelopes the region निरालोक of no combustion and no light? Which region is said to be her personal, individual abode brilliant with her own refulgence?

Commentaries on this stanza by those versed in the mystic tantras no doubt would elucidate the passage.

One of the Yoginis of the tantra is named अपराजिता.

अपराजिता च कर्त्तव्या सिंहारूढा महाबला ।
पिनाकेषुकरा चैव खट्वाखेटकधारिणम् ।
त्रिनेत्रेन्दुजटाभाराकृत वासुकिकंकणा ।

It is not included in the 64 principal Yoginis enumerated in the ritual of Durgá Púja. *Mayadípiká* amongst the endless nominal forms of Durgá enumerates जया, विजया, जयन्ती and अपराजिता. Under 64 principal Yoginis, attendants of Durgá we have such names as अक्षोभ्या, अक्षया, लंका, लंकेश्वरी, सर्वज्ञा, हयानना, शवरा, जयन्ती, दुर्जया, विजयन्तिका. Some of these are repeated and others variously formed derivatives of conquest and victory. The first अक्षोभ्या reminds one of a Buddhadeva of that name adored in Nepála. Associated with Bhairavas and Batukas, they are a legion by themselves.

What relation there be in the खगानना देवी of the Buddhist Tantrik Puráṇa and the शिखरेखगरूपिणी देवी invoked as ever-victorious सदापराजिता is what those versed in the mystic lore of the tantras should be able to explain and how the 38th stanza of the Ánanda-Laharí translated by the Avalons as waves of Bliss which edition however ends with the 20th only.

From *Clitoria ternatea* a yoni or Yantra flower, the *Yantratva* is extended to the *Agati-grandiflora*, as well as to *Sesbania* and above all to the *Hibiscus rosa-sinensis*, the shoe-flower of the Chinese. This is much extolled in the Tantras where mercury is known as the वीर्य्य of Mahádeva and they say it contains mercury (vermillion is red because it has mercury in it. Phlogistic theories). जवा because it soon withers or because it vapourises mercurially—is as evanescent as mercury—unstable. Some trace it to japa जप to count or turn beads, etc. Any flower of the papilionaceous make is not unoften called a Yantra-flower and those of the sesamum carry a tradition:—besides being the prototype of the best form of nose—aquiline curved like the beak of a parrot, that whoever plucks a flower of the sesamum from another's land is bound to be a slave to him.

Æsthetics like tastes differ. रुचिर्हिभिन्नलोकाः Of the number of stories current in Bengali one relates how a father to test the depth of knowledge of his youthful son who had been studying in a college of physicians, gave directions to the messenger deputed by him always to sleep in his journey under a tamarind tree, to take masuri *dál* and so forth, how the messenger reached the youth in a shattered condition of health, much unwell, and how the youth on the return journey advised him always to seek shelter under a Nim tree.

Pátalá. What does Pátalá (पाटला) mean? Does it mean the particular flower *Bignonia suaveolens* the পারুল of Bengal? "সাত ভাই চম্পা জাগো রে। কেন বোন পারুল ডাকো রে।" A doggerel much known in the nursery! Thereby hangs a tale, the seven sons of a king were buried near one sister; on the graves of the sons, seven champa चम्पक trees grew up and close by on the spot where the girl was buried a *Bignonia* sprang up. Who knows what the stanza means? Were there seven separate trees of चम्पा? seven separate sorts or varieties of the champáka or they all combined in one tree? Tracing the legend it is easy to name seven चम्पाs, *viz.*, *Michelia doltsopa* of Buch a tree growing abundantly in the forests of Nepal whose wood is fragrant, it is not noticed in recent works. It cannot be the कालाचम्पा of Nepal forests, wood is not remarkably fragrant. *Michelia cathcarti* has been identified by some to be the कालाचम्पा but neither its flowers nor its timber suggests that name. *Michelia champaca Linn.*, no doubt is the

ordinary चम्पा of Bengal. *Michelia excelsa* otherwise known as *Magnolia excelsa* is सफेद चम्पा of Nepal, it is also confounded with बड़ा चम्पा which undoubtedly is a different flower. The सप्पा of Assam is undoubtedly a Michelia, it may be *M. oblonga* Wall., but has it a fragrant flower to name ? The लाल चम्पा of Nepal *Magnolia campbelli* produces fragrant large flowers but the अण्डा चम्पा of Bengal and the दुलो चम्पा refer to the same plant, its flowers though large and white are almost scentless or of very fleeting fragrance. The term चम्पा or चांपा in the Bengali vernacular applies to flowers of diverse genera, to those which bear large and strong scented or fragrant flowers उग्रगन्धा to which has been applied freely the name of चांपा. There are the भूँईचांपा, the *Kampfera rotunda*, and the दुलालचांपा, *Hedychium coronarium* both of the Ginger tribe. The पुन्नागचांपा, *Alpinia nutans or Galanga* is no Michelia nor Magnolia though closely allied to *Mesua ferea*, the well-known नागेश्वरचांपा which is of two varieties, ordinarily the one with white petals is met with about Calcutta gardens. The कनकचांपा *Pterospermum acerifolium* with its large white fragrant flowers and the other species आसामचांपा with smaller but fragrant flowers and lanceolar leaves are Sterculiaceæ. The *Ochna squarosa* is sometimes called कनकचांपा but it is the रामधनचांपा of the nurserymen, and is a smaller tree with balsamically fragrant large gold coloured flowers. Besides these there are the जहरी चांपा the *Magnolia glauca*, the नीलचम्पक *Magnolia purpurea*, the श्वेतचांपा, the *Uvaria odorata* and several others. What these सात भाई चंपा mean is difficult to guess. As to the पारुल, if it be पाटली of the Sanskrit authors it must somewhere in the Central Provinces produce more lasting fragrant flowers than what we meet in the trees grown in Bengal. Kálidasa, the great poet, refers to a scented water, like Rosewater much used in the summer days "पाटलामोदरम्या." The smaller species such as जहरीचांपा mentioned above have a variety known in Nepal as चिनीया चांपा, the *Magnolia mutabilis*. So for the sister "पारुल" if it be the Bignonia mentioned above, there are many brothers चांपा to choose any seven of them. The nursery story about the graves of seven princes and one princess suggests that these trees are the चैत्य trees or graveyard trees. A चैत्य tree is a sacred tree or a tree growing on a place of sacrifice or altar. The term चैत्य is derived from चित् = to consider = a memento, a monument, a tombstone, the अश्वत्थ is *par excellence* the चैत्यद्रुम or from चिता the funeral pyre. The earth is

said to be चैत्ययूपांकिता—marked everywhere or spotted with monuments and altars or sacrificial posts.

Ekapáṭalá एकपाटला is said to have lived on one Bignonia flower or upon one petal of some other flowers.

A question naturally suggests itself if one be disposed to accept opticians' crystals for diamonds and to fail to distinguish between तुरमली-पोचराज and वज्र=हीरक to consider the कवित्व-स्तुतिवाद—प्रशंसावाद etc., for real truths or शास्त्र—commandment—शासन, Munis and Ṛṣis are described as sustaining life on ripe leaves, पत्र, (गलितपत्र ripe fallen leaves) or on कन्दमूलफल—roots, tubers and fruits which they seek in the diverse jungle products of India. That there are many such nutritious, easily available articles of food and drink in the hills and forests need not be doubted. Of leaves which are likely to sustain life they are not commonly known. The Coca of the West Indies has been raised in several gardens about Calcutta and the dry leaves are said to be used by the American Indians as life sustaining articles which they provide themselves with in their long journey. Coca wine is often administered as a tonic. Chemists should say whence the stupefying Cocaine is derived. The Traveller's Tree, Ravenalia madagascarensis, does not grow wild in India but in the sub-Himalayana forests we meet with such elephantine creepers known in the Olipur forests as पानीलहरीया climbing on the Sal trees, (Tetracera alnifolia.) They contain a sufficient supply of potable water in the veins of the fibres within the bark; a foot of the thick stem is known to supply more than one pint of water which may be poured out without squeezing. Of roots and tubers; yams and sweet-potatoes are indigenous, but at places one meets with tapioca-like shrubs, the roots of which roasted produce sago like granular starchy food; not to mention the round roots known as केवांच in some parts of the country and the महिषवांटी in the Bankura district. The कचुरी, (Saggitaria) the केशुर, the पानिफल Trapa and numerous others together with मृणाल tuberous stalks of the Nelumbium and the nuts of seeds of the same which are described in our books as having satisfied the hunger and quenched the thirst of travellers. Instead of improving and utilising such easily available articles of food our attention is often attracted to those which are of doubtful efficiency.

Aśoka. *Jonesia Asoka, Saracca Asoka.* It has often been

confounded with the *Guetteria*. But the synonyms met with of Aśoka distinguish it from that latter tall tree. Aśoka is a bushy tree. It is called **ताम्रपल्लवी** because its tender leaves are of red colour. It is **हेमपुष्प** the blossoms of a yellowish gold colour. It is also called **वामांघ्रिघात** this is due to a myth that it does not bear blossoms until it is struck by the left foot of women. It is **पिण्डीपुष्प** for its blossoms appear in bunches. It is drunk on the **अशोकाष्टमी**.

मीने मधौ शुक्लपक्षे अशोकाख्याः तथाष्टमीः
पिवेदशोककलिकाः स्नायात् लोहितवारिणि ।

Lohitya is a name of the Brahmaputra river. The following stanzas refer to the drinking of the buds of Aśoka flower :—

अशोककलिका चाष्टौये पिबन्ति पुनर्वसौ
चैत्रे मासि सिताष्टम्यां न तेशोकमवाप्नुयुः ।
त्वामशोकहराभीष्ट मधुमास समुद्भव
पिबामि शोकसन्तप्तो मामशोकं सदा कुरु ॥

The Aśoka tree is much used in religious observances. It forms one of the nine twigs which go to make the group of **नवपत्रिका** in the Durgá Pújá, both autumnal and vernal. The books describe two varieties of *Aśoka*, the red or scarlet flowers, and the yellow flowers **रक्ताशोक** and the **पीताशोक**. The flowers of *Saracca indica* when first expand are of a beautiful orange, scarlet colour, gradually changing to red, forming a variety of beautiful shades. Perhaps this change may have suggested the two **पीताशोक** and **रक्ताशोक** varieties. Or they are really of two different colour flowers produced in different trees or due to the country in which they grow. The much reputed **अशोकलता** of the **अशोकवाटिका** of the pandits of the Upper India may be a scandent variety or the Jonesia scandens, Roxb., a native of the Archipelago. There are the **लतापलाश** a gigantic creeper of trifoliate leaves much sought for by the curious, the so-called **लताआम** is no mango but its aroma simulates the green mango as a variety of ginger is known as mango ginger **आमग्रादा**. In the Bombay side the Guetteria longifolia which is a tall tree and is found on the sides of Trunk roads and offer shade is not a leguminose but it belongs to the Anonæ. What resemblance there is between the Aśoka which is a much admired tree and when in full blossom is a decidedly beautiful object and the road side **देवदारु** no deodar, is a matter for enquiry. The flowers of the Saracca are fragrant during the night.

Poets have extolled the tree for its flowers and for the leaves which have been likened to the fingers and they have assigned a mythical efficacy to the footsteps of females without which they are said never to bloom.

The presiding deity of this tree is styled **शोकरहिता** or **शोकहारिणी** and the tree is said to afford chastity to females seeking its shelter: legend of Sita.

In the Durgá Púját two special stanzas are mentioned in connection with this of the nine plants which form the Navapatriká **स्थिरा भव सदादुर्गे अशोके शोकहारिणी । मया त्वं स्थापितादुर्गे मामशोकं सदा कुरु ॥**

हरप्रीतिकरोवृक्षो ह्यशोकः शोक नाशनः ।
दुर्गाप्रीतिकरोयस्मादस्माकं वरदाभव ॥

The regent of this tree is more fully described in the Durgá Púját and a basso-relievo of the goddess may be seen in the arch-stone of the Dalan of house no 26 Varanasi Ghosa's street, Calcutta. The tree is also medicinally used, its bark containing gallic acid and is used in internal hæmorrhage. **अशोकघृत**

This plant is well-known in Bengal and is much cultivated in the gardens about Calcutta. It is propagated by seeds which are dropped from the legume and germinate during the rains, but those which are from grafting, layering and *Gootie* produce much spreading shrubby beautiful trees, masses of foliage with no end of bunches of beautiful flowers which perfume delicately the neighbourhood at night.

In connection with the Navapatrika it would not be out of place to note that in the Tantras the **अशोक** twig is put in the *ghata* instead of the **प्लक्ष**, and some substitute the **कांठाल** the jack-fruit twig for the **वट**. The ordinary Pauránika **पञ्चपल्लव** which are placed in a **घट** are **अश्वत्थ, वट, प्लक्ष, औदुम्बर** and **आम्र.**

The nine trees or plants or twigs which make up the **नवपत्रिका** in Durgá Púját are tied with the creeper—*Clitoria ternatea*, white flowered. **आचारात श्वेत अपराजिता लतायासंवेष्य.** Anything not too commonly met with has a special value with the people: the roots of the white *Nerium* are supposed to be antidote for snake bite: the white **गुंजा** the white lotus etc.

The **अपराजिता** is a Yantra flower inasmuch as it simulates the

yoni just as the Passifloras have been named. It is what philosophers call आज्यावेक्षणवत् a न्याय suggested by the passage हरीतकीं भक्षयतोस्तद्रसाभिज्ञे तर योर्विरेचनं-नैवं ।—आज्यावेक्षणं. which is घृतावेक्षण so often referred to in the Gopatha Bráhmaṇa of the Atharvaṇa. In the Mahábhárata this is described as a daily duty which Kṛṣṇa, when deputed to the Kaurava with terms of peace, is said to have observed as a morning rite. Chiefs and Princes of orthodox habits of life up to the recent times observe this rite. The passage runs thus :—प्रातःप्रातःशंखदुन्दुभिनादेन ब्रह्मघोषेण वा प्रबोधितो राजा. In these days a Nahobut generally takes the place of a ब्रह्मघोष or joins it. राजाशयनगृहादुत्थायापराजितान्दिशमभिक्रम्योपाध्यायंप्रतीक्षेत । अथ पुरोधाः—having offered oblations of sesamum and butter, has to utter certain mantras घृतस्य जुतिसहस्रं शृङ्गोरुविष्णो etc., His *purodha* makes the chief to observe his entire face reflected in a gold or silver bowl of melted butter.

The stanzas are :—

अयं घृतावेक्षणस्य प्रोक्तो विधिरथर्वणः । एवं समाचरेत् सम्यक् प्रयतः सुसमाहितः ॥
इपास्योदयकाले तु स राजा जयमिच्छया । स राज जयते राष्ट्रं न पश्यन्ते तु शत्रवः ॥
पश्चादानीय कपिलां राजा दद्याद्द्विजातये । आशीर्वादं ततश्चैव श्रुत्वा तन्मुखनिःसृतं ॥
गुरुणावेदिते तस्माद्दीर्घमायुम वाप्नुयात् । पुत्रान् प्रौत्रांश्च मित्राणि लभते नात्रसंशयः ॥
आयुष्यमथ वर्च्चस्यं सौभाग्यं शत्रुतापनं । दुःस्वप्ननाशनं धन्यं घृतावेक्षणमुच्यते ॥

Ánandagiri in his commentary on Śankara Bháṣya of Chhándogya Upaniṣad must have been influenced by other than the religious efficacy of the rite. Just as is attributed विरोचनं by Śankara what the physical efficacy of the inspection of one's image reflected in melted butter is for those who are scientifically inclined, specially for those veterans of the medical profession who have acquired substantial acknowledgment of their meritorious services. A tyro is unable to surmise, but are not people affected with certain diseases of the eye advised to foment the eye-balls by opening the lids over a wide-mouthed bottle filled with hot milk. Honey—specially that found in solitary combs in lotus fields on stalks of the pericarps of the Nelumbium, and called पद्ममधु is often used as a specific in certain eye complaints. People have been seen to foment their eyes on hot cups of tea or coffee in which milk and sugar have been added. Let Doctors explain if there be any use in such vapours.

In the absence of accurate descriptions one must follow the custom of the country. The turnips known as शलगम and wrongly

written शाकग्राम are considered as unclean vegetable for a Hindu. The Śástras make no mention of this kitchen garden produce : it is altogether rejected as a पिण्डमूल and a पिण्डमूल is said to be that which has a swollen, fleshy and pulpy stem which grows above the ground the kohl-rabi the ओलगोवी of the markets comes under this description as the common white and the Vienna kohl-rabi both these varieties have stem over ground much swollen. The turnip rooted cabbage, the fleshy, pulpy part is partially buried in the soil. In the case of turnips most of the garden varieties have their swelling if not wholly at least the greater portion buried in the soil. The early white variety has exceedingly flat root the whole above ground. The Suvergne turnip has about half of the root above ground. But this habit is also observable in some radishes and they are not rejected for that reason. Some authors however forbid the use of radishes altogether for the twice-born caste, many of whom despise the smell of the radish. The turnip has been considered by the orthodox as a variety of mustard and as such both the turnip tops and the roots are forsaken by them. In some garden varieties of the radish the pods grow to about 5 to 6 inches and they supply good herbs for dishes.

कुसुम्भ is the कुसुमफल from which the safflower is obtained. There are two varieties and it is said that the variety which is thorny should be avoided. कण्टकिनो नित्यनिषिद्धत्वात् अकण्टकिनोकोमलावस्थाग्राह्या. They produce the oil-producing-seeds known as वर्रे. कुसुम्भ is also a synonym for the छत्राक. The Gucchi of Kashmir. They are also known as शतपुष्पा वर्षाकाले भूमौ वृक्षेषु वा समुद्भूतं छत्रं ।—In Bankura and Viṣṇupura they are used as delicacies The उईछातु, those which grow in ant-hills, the पुरकीछातु those which grow in grass fields go to make mock-Poláo (पलान्न) for they mimic the taste of meat. Curries made with the Gucchi of Kashmir often taste as curries of minced meat. Some of the mushrooms are poisonous and have to be discriminated. Why they are called शतपुष्पा although they produce no blossoms is a point of consideration. Is it because they are propagated as in the underground beds in France by sprinkling the juice on prepared horse-dung? Carefully picked and freed from pieces of iron: its presence is said to make the beds barren.

किष्किण्डजा is a kind of gourd अलाबु or a pumpkin. Botanically there is not much difference between a gourd and a pumpkin, nor between a लाउ and a कुमड़ा. Many of the gourds and pumpkins are also eaten raw,

in which case they are called cucumbers, melons, etc. What the Sanskṛt authors mean by **कुकुण्डका अलाबुछत्राकसमान प्रकृतिद्रव्याणि पिण्डोपमानि** cannot be applied to the custard marrow of the European kitchen gardens for **छत्राक समान प्रकृति** classifies them under truffles and mushrooms and being classed as edibles unfit for ceremonies and offerings; this must be a kind of mushroom.

कटुपत्रिका. Is it a herb? **कटुपत्र** is a medicinal plant Oldenlandia biflora and **कटुफल** is by some identified to be Trichosanthes dicœcea—the Palwal or the Karla? It has been, however, by Hemádri called **राजिका** which is the mustard **राई**. Sinapis racemosa, Roxb.

चार. चारपियार, the **पियाल** of Western Bengal, the Chironji of these Provinces. There are two varieties, the one with a reddish fruit is called **रक्तचार = लोहित चार फल** which is considered unfit to be offered in ceremonies and with these such hairy and shiny fruits as are called **रोमशानि = कपिजम्बुफलानि**. These oily seeds if kept for some time become rancid and they are called in the Śástras as **घृतचार—चिरसंगृहीत चारबीज**.

कपि literally means to tremble and as the monkeys are fickle, ever moving, it means an ape or a monkey. Such fruits as are not of any value are said to be fit for the ape kind. The **वानरलाटी** of Bengal is the **सौंदाल**, the **आरग्वध** of the **कविराज**. It has to be enquired if the appellation **कपित्थ** for the Feronia fruit is any way connected with the ape.

On certain lunar days, as well as on certain months of the year and on certain days of the week certain articles are forbidden: just as fish is forbidden in Lent, etc. The usual authority quoted in support of this is—

कुष्माण्डेचार्थहानिः स्यात् बृहत्या न स्मरेत् हरिम्।
बहुशत्रु पटोले स्यात् धनहानिश्च मूलके।
कलंकीजायते बिल्वे, etc.

It begins with the first lunar day, the *pratipada* **प्रतिपद्**, the Benincasia is forbidden on that **तिथि** and the reason assigned is—monetary loss or failure generally. On the **द्वितीया** the second lunar day the **बृहती** wild brinjal generally known as **व्याकुड** should be avoided as its use on that *tithi* makes one unfit to worship Hari. One who eats Palwal on the 3rd *tithi* gets many foes to combat, and the eater of the radish on the 4th *tithi* **चतुर्थी** suffers in his purse; an eater of the Bel-fruit on the **षष्ठी** *tithi* is slandered about or is subjected to false

imputations and so forth. This prohibition extends to both the fortnights पक्ष the waning and the waxing. Similarly the Emblica आमलकी has to be avoided on a Sunday, the gourd in the month of Bhadra, etc. The whole system is founded on the lunar days the *tithis*.

What is a *tithi* ? It has been defined in the Tantras to be a कला a digit, one-sixteenth of the moon's diameter from कल=to sound, to count and also a division of time.

अमादि पौर्णमस्यान्ताः या एव शशिनः कलाः ।
तिथयस्ता समाख्याताः षोडशैव वरानने ॥

Commentators have described the कला to be the क्रियात्मककाल । The term तिथ means to inflame (time) and the term तिथि has been derived by etymologists from अत=to go with the affix इथिन्. But the day of the new moon is by some how named तिथिक्षय the loss of the *tithi*. The term अमावस्या has been derived from अम=with and वस=to abide. This has nothing to do with the digits of the moon and may be excluded therefore from तिथि—there is no कला, no क्रिया. It simply refers to the conjunction, the going together, the abiding together of the two luminaries—a purely astronomical phenomenon. Some authors derive अमा from अ a negative and माङ=to measure, etc. No measure. Does it refer to the no (visible) digit of the moon. In the Niruktas the term अमा means गृहं (अमगतिभक्षशब्देषु, अमा गृहवचनसहवासो वा—इवढ्. The commentator of the Nirukta says अमाशब्देन पुनर्यदनिर्मितपरिमाणं किञ्चित् भवति । नहि तेषां परिमाणमस्ति ।—Such passages of the Vedas अमा सो अरण्ये mean गृह and अरण्य.

It will thus be perceived that the earlier authors assigned a somewhat different meaning to अमावस्या which is with them either सिनीवाली or कुहुः —

The Súryá Siddhanta has ऐन्दवस्तिथिभिस्तद्वत्, etc., following after तन्त्रिंशता भवेन्मासः and the commentator says तद्वत् त्रिंशता तिथिभिश्चान्द्रो मासः दर्शान्तावधिकः and he adds in astronomy—

अत्र शास्त्रे तु दर्शान्तावधिक एव मुख्यः ।

A तिथिक्षय is an astronomical term and has been defined to be

सावनाहानिचान्द्रेभ्यो द्युभ्यः प्रोद्धरतिथिक्षयाः ।

Take the civil days from the lunar and the remainder is the number of तिथिक्षय. A *tithi* तिथि therefore is an arithmetical result of

the difference between the longitude of the moon diminished by that of the sun.

अर्कोनचन्द्रलिप्ताभ्यस्तिथयो भोगभाजिताः ।

गताःगम्याश्च षष्टिघ्ना नाड्यो शुत्तयन्तरोद्धृताः ।

From the number of minutes in the longitude of the Moon diminished by that of the Sun are found the **तिथि**, by dividing the difference by the portion of a lunar day. It is therefore generally saying one-thirtieth of the lunar month, *i.e.*, the time during which the moon gains in longitude upon the sun a whole revolution 360°. In other words it is the period during which the difference of the increment of longitude of the two luminaries amounts to 12 degrees. And it has been defined—

अर्काद्विनिसृतःप्राचीं यद्यात्यहरहःशशी ।

तच्चान्द्रमानमंशैस्तु ज्ञेयाद्वादशभिस्तिथिः ।

As the Moon setting out from the Sun moves from day to day eastward, a **तिथि** is to be regarded as corresponding to 12 degrees of motion. And hence it is time of 12 degrees of motion. Such being a **तिथि**, it is no simple matter to find the exact time when a *tithi* begins and when it ends. Does the Purnamásí begin after the $\frac{1}{15}$th of the diameter of the moon is completed or does it begin the moment when the diameter is full? The Śástras do not appear to be quite half so punctilious as some of us are in observing the same. For are there not such passages as **यां तिथिं समनुप्राप्य (उदयं याति भास्करः अस्तं याति दिवाकरः) सा तिथिः सकला ज्ञेया** in certain observances? Religious observances in every country and time have been ruled by ordinary practical time: accurate, mathematical niceties are never contemplated. The so-called **"काजीरविचार"** equitable common sense and liberal views are everywhere desirable.

Extremes of propriety even are denounced as prudish, in Bengali **गोँड़ामी** perhaps overdoing as in cookery, even in manners and behaviour is denounced. One obstinately and blindly zealous is a bigot, although some say the Visigoths were the Arians. Justice, hair-splittingly technical and accurate is common in courts presided over by some learned gentlemen in this country and it is questionable whether wholesome justice is dispensed in such places. The Arabs, Turks and other Muhammadans who are said to have cultivated astronomy for

several centuries and practised the calculations are never seen or known to apply mathematical accuracy in the observances enjoined in their scriptures. The Id, the Rozá, the Ramzán, etc., are all controlled by practical popular methods The Easter, the Good Friday amongst the Christians is controlled by a certain Sunday between the 15th and 21st days of the Moon in the first month of the Jewish lunar year.

Viśuddha Śiddhanta Pañjiká being blind imitations of European almanacs not mathematically adapted to the accurate longitudes and latitudes of the places are matters which simply confound and puzzle; better suited for demonstration and exposition of one's prudishness.

This doctrine holds good in the case of plants used and mentioned in our books, be they for religious or official purposes. Their descriptions being suited to the persons of the time amongst whom they were better known, required no further descriptions for identification. That race is now extinct and that ancient practical knowledge has either been forgotten or lost with the race. What was a **कमल** with them is not a **कमल** with us. What was a **रक्त कमल** in the Śástras is not a **रक्तपद्म** or a **रक्तकम्बल**: mere symphony may help a philologist but is not under scientific principles a means to identify the synonymy of that thing.

शिम्बिधान्य called **शैम्बिक** pulses are many but the following six are considered as unfit for ceremonial use—**मसूर, कृष्णाढकं**

The **अरहर** as the name implies is a foreign article quite lately introduced and widely adopted as the potato. It is from Africa that this nutritive pulse has been originally introduced. It has like **भाँग सिद्धि आलू** no equivalent Sanskrit names. The Vijaya, the Sidlhi now recently applied to the hemp leaves are metaphorically mystic.

पारिभाद्र is **निम्ब**, the Nim, Azadarakht of the Yúnání physicians, is much extolled as a useful tree, giving healthy shade and shelter. Its another name is **पिचुमर्द**, the reputed leprosy curer. In the Smṛtis, it is one of the group known as technically **पञ्चाम्र** which term literally means the five mangoes, the planter of which group is assured an abode in heaven, perhaps much more than is promised to the planter of the **पञ्चवटी** (**अशोक, आमलक, हरीतकी, बिल्व** and **अश्वत्थ** ?).

अश्वत्थमेकं पिचुमर्दमेकं द्वौ चम्पकौ त्रीणि केशराणि सप्ताथ तालां नव नारिकेला
पञ्चाम्रवापी नरकं न पश्येत्।

On the banks of the tank in the sandy village of Káṇṭhalia in

Kota-Chandpur, district Jessore, such a group was planted which not only gave shelter to the tree-less field but offered food and drink to travellers. The ripe fruits of the Nim are sucked by the poor for the sweetish jelly-like pulp. The seeds are collected by the villagers and an oil extracted, used in skin diseases. In the beginning of the hot season old tree trunks are known to produce from knots and worm affected parts, a sweet juice as delicious as of the date and other palms. The flow is spontaneous at times continuing for several weeks and is very profuse. Bees are seen to hover above the point whence it drops. This juice known in this part of the country as **निमावट** is a rarity in Bengal where the learned **कविराज** (princely poetic physicians) call it *Nimbadugdha* **निंबदुग्ध** which they prescribe as specific for piles and ulcers. In a few hours the juice ferments and acquires an acetic taste nasty garlic smell and in a day or two it become putrid and disgustingly fœid. Such spontaneous flow of sweetish juice, from other trees must have been observed in earlier days and the famous **कादम्बरी** beverage, the drink of Valaráma must have been from the Nauclea. Such juices may be intoxicating in a particular stage of fermentation and the **कादम्बरी** must have retained the fragrance of the flowers of the Nauclea. An acid secretion is occasionally found in the holes of old mango trees which whilst retaining the flavour of the mango, semi-terebinthine must when fresh be sweet in taste. Microbes seem to effect peculiar changes in trees as in potable water. The noted Agaru is said to be good only when worm eaten.

कोकिलाक्ष. Is it Capparis spinosa? or is it Xanthophyllum virus, R? The olive-coloured ripe berries in Silhet are sometimes eaten. Capparis acuminata, has been identified by authors as the **कुलेकाड़ा** of Bengal or the **कांटागुड़कामाई** which is the Capparis subspinosa of R. The Caper buds are pickled, they have an agreeable pungent taste. The currant like fruit is eaten fresh as well as dried. Yúnání physicians recognise its efficacy in tooth-powder. But the fruits of the Euphorbia lathyrus which is acrid and poisonous and is sold in the bazars the kebbir of the Arabs, but the **कालोकेरा** of Bengal must not be confounded with **कुलेकाडा**. It produces beautiful red fruits known in the Punjab as **केर**. The **कोकिलाक्ष** says Hemádri is **इक्षुर कोलिसा इति लोके प्रसिद्ध** but **इक्षुर** is Saccharum spontaneum of the earlier authors, it has been identified by others as a Barleria. The term **कोकिलाक्ष** as an attribute

is used for certain varieties of Guggul the incense and a deeply red-flowered Nerium is known as **कोकिलाक्ष करवीर.**

Is it the **करीर** (**कैर**) which is described as **पत्रशून्य बदराकृतिफलो जांगलोद्भवविशेष.** No very clear description to identify. But that is the stereotyped difficulty in dealing with descriptions practical and popular. It is not much to say so of our learned physicians who are known as **कविराज** Prince of Poets : or **वेद्य** which latter term has been by later etymologists traced to **वेद**, a follower of the Vedas these Orchasi scriptures are said to include the curative art, and applied to such other arts as music also. The Baid **बैद** or Bed is a herbalist who gathers and sells medicines in the bazars of Bengal. They form a caste occupying the Hydrabad country near the Bheemah, the Gallar or Goala or Dhangar, cowherd race. The practical arts of chirurgery and medicine, music and dancing, archery and warfare as well as architecture all have been extolled as Vedas : evidently from the root *vid* to know. But what relation the Veddahs of Ceylon bear to the so-called **वेदिया** and **वैद** of other parts of India is worth enquiring. Some have suggested that the **वैद्य** as a caste in Bengal, placed between the Brahmans and the Vaiśyas originally meant those learned and lettered Bauddhas as practised the curing art. Many remnants of earlier customs of intermarriage with the distillers of Eastern Bengal and accepting Káyasthas as religious preceptors **गुरु** as well as the observance of the 30 days' impurity couvade like Súdras suggest the genesis, which may not be pleasing to the advanced society. The cult of the Sanhitás of the Vedas is no doubt Henotheism, say what we might, the hymns ascribe special powers to some one of several utensils which are addressed as sentimental beings. The Biblical idea of a special Supreme God over a particular chosen people is the Aryan primary conception. The Vedantic conception of the deity is the most rational and logical deduction : a Being all wise, all powerful and eternal. That is **ईश** and not the Deva **देव** or **देवता.** Veda was originally one. **वेदं तावदेकं सन्तं.** The term **वैद्य** appears to be a new derivation from **वेद** which term has been traced to **विद्लृ = लाभे = धन.**

करण. Is it Citrus decumana ? the **वातावीलेबु** of the Calcutta bazar, known as Pommelæs, Pommelemon, Shaddock and of various shapes and sizes. It is described in the books as **करणस्य फलं गुर्ज्जर देशे प्रसिद्धं** Why this should be described as well-known in the Gujjar

country. The Gujjar country here mentioned may mean places other than Gujerat where the famous Gujars made settlements as well as in the N.-W. Frontier. They are said to have settled so far east as Nagpur. This fruit from its Bengali name appears to have been imported from the Eastern Archipelago Batavia or perhaps from China.

The shaddocks and the pommelloes are all smooth-skinned fruits, the latter are round in shape. Those which contain sweet but not hard pulp are preferred. The shaddocks are shaped like a gourd and the Calcutta gardens boast of varieties which have double or triple layers **कोया** or **कोष्टा** each encircled within the other all concentric. There are also two varieties the red and the yellow.

कफेल is said to be **आरण्यविशेषकाश्मीरेषु प्रसिद्धं.** The commentator on Hárita Smṛti says so.

काकोलं काकोलीफलं उत्तरापथे प्रसिद्धं. Is it the **कक्कोल** of the perfumers so much used in ritualistic ceremonies ? It has been identified by Wilson and other earlier authors as Cocculus indicus and is said to contain an aromatic oil inside the seed of the berry. Or it is the **काकमारी** the fruit of Anamirta cocculus, W. But it is described as one of the rejected fruits for certain ceremonies though otherwise edible.

लशुनगृञ्जनपलाण्डव : They are all meant to be avoided as "forbidden fruits" of the present time also.

Suśruta enumerates 10 of them—

लशुनं दीर्घपत्रञ्च पिच्छगन्धा महौषधं । करञ्जश्च पलाण्डुश्च लतार्कश्च परारिका । गृञ्जनो यवनेष्टश्च पलाण्डोर्दशजातय ।

Hemádri illustrates them

गृञ्जन :=हरिद्रकवर्ण :

पलाण्डु :=श्वेतकन्द :

But cultivation has produced white (the silver-skinned) the best of them, the Nocera, the volence and the tripoli as well as the Ognonplane, Globe. Of the yellow variety the Zaune de Douvers is famous as well as the Trébons ; of the red the Mézières and the St. Thomas' are noted. Of the Italian sort the Rocca is noted for its size, of the pear-shaped kinds, the Ognon de James is better known in Great Britain. But the Egyptian Tree Onions as they are called, bear bulbs on stem tops and they are of a coppery red. Then there is Ognon potato which forms a cluster of underground bulbs.

The ciboule is very much like the **गन्धीना** of these Provinces.

The famous Jimboo of Tibet found in the Bhutia bazars of Darjeeling are dried broken grass-like things used to flavour curries, etc., in the absence of proper information may be classed for their flavour with the Alliums.

गृञ्जन as stated above is one of the alliums, perhaps the Leek : but this term has been used by some authors to the carrot **गाजर** and many of this part of the country avoid it. The forbidden article however applies to the Leek. The carrot cannot come under the **पिण्डमूल** unless some garden roundish varieties be meant.

कृष्णनिष्पाव, कृष्णाचणक, कृष्णेतरभाष and **कृष्णेतरमद्गा.** There appears to be no consensus amongst the Śástra-karas. The last **कृष्णेतरमुद्गा** may mean the **सोनामुग** and the **हालीमुग**, both considered desirable articles for offerings.

Of the herbs **शाक** used, there are two varieties of **कलम्बिकाशाक वेणुपत्राकृतिपल्वल्याजलज**, the red and the grey. This is no doubt the aquatic Convolvulus a variety of aquatic Bindweed, the **कलमीशाक** of Bengal, the **करिमुवा** of these Provinces.

मारिष the **मशाँ** of these Provinces, is it the **डेंगुया** of Bengal ? The books describe it as **जीवशाकसंज्ञकस्तन्दुलीयकसदृशस्तदपेक्षया स्थूलतरशाकविशेषः** The **तन्दुलीयक** and the **जीव** evidently are the **चाँपा** or the **कनका नटीयां** of Bengal, the famous **चौराई** of these Provinces.

Several other tender vegetables appear to have been in use from the earliest days as potherbs ; but most of them have been since forbidden : amongst them may be mentioned—**नालिका** (the **नाड़ा** grass used as fodder for Bengal ponies) **दीर्घनाला शिरोभागावस्थितस्वल्पपल्लवजलाशयोद्भवशाकत्वेन प्रसिद्धनालदलावलि.**

वंशाग्र does not mean the top-tender shoots or parts of the bamboo, but the Śástras by this means **वंशांकुर नतु अग्रभाग**, the **बांशकोडक** of Bengal.

वेत्राड—the **वेतां** of Bengal, however, is the tender shoot of the Calamus.

सूसुकं is the tender shoot of Acacia catechu **खदिरशाकं.**

अगस्ती is Agati grandiflora, the **वकफुल** of Bengal. There are the single and the *flore pleno* both grey and pink. The flowers and the pistils are used as curries and they are supposed to be good against cold and catarrh. The books describe the tops of this as astringent **अगस्त्यस्य शिखा ताम्राः कषायाः सर्व एव च ।** But the tender leaves are not used as potherbs.

नीप. Is it the **कदम्ब** Nunclea? Its leaves are said to be used as potherbs but forbidden on certain observances. The ripe fruit having a sub-acid taste is not unoften used in curries.

श्लेष्मातक, शैलु, चिञ्ची, तिन्तिड़ी. Tamarind is used in tarts.

The fruits of **वट** Ficus indica, **उदुम्बर** Ficus glomerata, **अश्वत्थ** Ficus religiosa, **प्लक्ष** Ficus venosa, are rarely used as food though all these trees are considered sacred.

चणक. Is it the **चना** of these Provinces, the famous gram, the **छोला** of Bengal, not unoften called **बुट**, which baked is known as **फुटरा** the cracked pulse? Cicer arietinum, Linn. This is what is meant in the saying **"खाय चना रहे बना."** Although known to the Sanskṛt authors, it does not appear to be an indigenous grain, for in some books it is considered an unclean pulse. Ordinarily there are two varieties, the white-grained and the dark-grained. Of the first again a small variety is known as **सादा छोला** and is extensively used in offerings, **नैवेद्य** with four other pulses, collectively known as **पांचकलाई** which soaked are considered as good as fruits. One branch of the Mitras of Kumartuli in Calcutta was in the early 19th century nicknamed as **दर्पनारान** (mitra) **चड़ाई—पूजा करेछेन कड़ाई** because his dishes of **नैवेद्य** were filled with the pulses.

The **सादाछोला** of Bengal is of the size of ordinary dark or light brown colour. There is also occasionally to be found a larger grained white variety known as "Cabuli" which suggests that the **छोला** or **चना** is an imported grain and not indigenous. The unhusked grain is said to contain 3·1 part of phosphoric acid in its ash and the Kavirájas (Bengali Ayurvedic physicians), therefore, say that the **छोला** is **अमृताच्छादित विष,** meaning the husk is a nutritious article and the sprouting is poison. This is why the beak of the gram is carefully nipped out for patients' diet. The husk of other pulses such as *Arahar* are said to produce skin-diseases and are, therefore, carefully picked. The young leaves are said to contain an acid exudation (oxalic acid ?) which is much relished, raw and cooked. A great many sweetmeats, comfits and articles of food are made with the meal of gram. What is **चणक** or **चणा** of the Mahratta country is no doubt the **कुलत्थ-कुल्थी** the horse-gram, **महाराष्ट्रदेशे अश्वाहारत्वेन प्रसिद्ध** this must be a Dolichos.

राजमाष is a **वरवटी**, the **हनुमान कलाई** of Bengal. But there is a larger variety of this grown in the Punjab which are properly the **राजमाष** the

Royal Phaseolus, the Phaseolus Roxburghii, W. The green-seeded and the black-seeded varieties go by different names in the Bengal markets and are used by the widows of the higher castes as pure pulses, the **माष** the **उरद**, being considered **आमिष**, and therefore are not **हविष्य**. Indeed with curd and this pulse a **माषभक्तबलि** fleshy offering is made to the spirits and ghosts. The name (**माष**) itself is considered disgusting to the squeamish and the qualmish, the squamose.

कोविदार the **काञ्चनपुष्प**, the **कचनारकली** used in tarts are forbidden as unclean food. People make curries of the flower-buds which taste astringent.

पावेवत—पाराक्त. Perhaps the apple, the **सेउ** of Káśmír **जम्बीराकारं फलं काश्मीरे प्रसिद्ध**. There are several varieties of this, some are too acid to be tasted raw. When ripe an arrack is distilled from them, not the delicate cider of other countries.

अरहड़. It does not appear to be much noticed by the earlier writers and is not mentioned in the list of **हविष्य**. Nevertheless it is a favourite pulse with many, though some may find it disagreeing with the unaccustomed and those weak in digestion. Its split pulse **डाल** excels all other pulses in taste and flavour, and were it not for its limited cultivation in the alluvial soil of Bengal, it would have been a favourite pulse, yielding a curry and a soup as good and sustaining as meat. One pound of Arahar with the husk yields about $3\frac{1}{2}$ oz. of albuminoids, and 9 oz. of starch. The nutrient ratio of *dál* (split) would be about 1 : 3 and the nutrient value 80, which is much above that of other pulses. Ordinarily there are three varieties, of which the red grains are considered the best **रमुणीया** the *pleasant*, **चमनीया** are black grains the enjoyable and the yellow or green varieties go by the general name of Arahar or Ráma-rahaḍá if large seeded. In Tippera district and in the zamindárí known as Gangá-mandal belonging to the Rájás of Sobhá Bazar, Calcutta, a rather large grained Arahar is produced generally known as Ṭumur, the **तुवर** of these Provinces and other parts of India. The split pulse *dál* sometimes attain the size of a two-anna piece. They are best to present to guests but when cooked they appear to be of far less flavour than any other *dál*: they taste insipid.*

* This pulse appears not to have been known to the earlier authors though many

Here goes an old Bengali parody about অড়হর—

অড়হর ডাল ডালের রাজা, যদি হয় ভাজা।—
রমণী লাল ছোট দানা, সর্বত্র মিলে না।—
সহজে গলে' যায়, যেন মাখনের প্রায়।
জন্মে কেবল গড় পরগণায়।—
চমনী কালদানা, ছোট খেতে চমনা।—
চমন মানে সুন্দর জেনো, অড়হর মধ্যে ক্ষত্রি হেন।
রামরহড়া—বড় দানা, শীঘ্র গলে না।
খেতে কেমন কেমন লাগে।
অম্বল করে অগ্র-ভাগে।
যদি তায় খোসা থাকে, তবেই জেনো রোগের ঘর;
তাই মহাজন রূপার থালে আপনি বাছে ডাল অড়র।
হায় রে অড়র ডাল, যদি পায় পোরের জ্বাল—
অল্প জলে, প্রথম বল্‌কে গব্যের ফোঁটা পায়।
গুড়ের কণা, মারে ফেনা, মিঠে করে ডাল।

কোথা লাগে' মাংস যূস (juice)। অড়র সূপ যে রাঁধে সে সূপকার কয়।—

অড়র সূপ (soup) রুগীর পথ্য, নাহি তাতে কোন অনর্থ।
যে রাঁধে তাকে সূপকার কয়।
বাঙ্গালী ঘৃণিত এদেশে।
সিদ্ধ চাউল, বালাম চাল, ভুঁজিয়া চাল লুষে।
ছাতুখোর খোট্টা (খোঁটা) দাদা—ভাজা ডাল ঠোশে —
তাই ত আচারী ব'লে লাফায় নিজ দেশে।—

The মুগ—Mung is a lighter pulse, nothing in flavour or nutriment like অড়হর; the only recommendation is its being boiled soon but it is laxative and therefore considered by the কবিরাজ as a fit first-broth for the convalescents. Of the several varieties the Phaseolus aurata, the gold Mung is the best but it grows only in small parts of Bengal and is not generally available. The other varieties, হালী (green), কৃষ্ণ (black), the ঘোড়া (coarse) are all hard to boil and not half as tasty.

Sanskritists say that अढकी and तूवरीका are old words meaning this pulse. It is not much cultivated in many parts of India: not in Káśmir and the North-Western Frontier countries. Its English name Congo-Pea suggests that it must have been introduced from Tropical Africa. Decandole considers it as introduced about three thousand years ago in India. It is often rejected by the Bengalis as an indigestible pulse when compared to the Mung to which they are accustomed, many complaining of heartburning and acidity. But Arahar if duly cooked with *ghi*, is considered a desirable food for the vegetarians. *Ghi* is such a necessary adjunct, that grocers always add at least half anna's worth of *ghi* against the account of a customer of Arhar *dál*.

मसूरी. Lentils are no doubt equally nutritious with **अडहर** but the soup so much used by the Muhammedans has been rejected by the Hindus as too heating. It boils down soon and becomes as soft as butter but it is said that if taken daily it produces skin diseases and it should have more butter (*ghi*) added to it to make it tasteful and healthful, a condition which the poor cultivators cannot afford to fulfil easily. No entertainment or festival is considered complete in the Muhammedan peasantry of Bengal without a first cup of the broth of lentils : one handful of the pulse boiled, say in a large *dekchi*, is a necessary soup to begin feasts. Lentils, however, are avoided by the better class of Hindus; nevertheless it is a *sine qua non* in the Arandhana day when Lakṣmí is offered along with rice, lentil *dál* cooked overnight. Perhaps keeping it for the night cools down the curry. Stale cooked rice called **पानिताभात** which has been allowed to cool overnight under water is considered by the Ayurvedic medical practitioners as heating : it is forbidden to the Brahmachari.

In the Vana-Parva of the Mahábhárata a long list of trees is given, many of which are well-known to us still being known under the identical names; though, critically speaking, it has to be ascertained whether the very plants, which we know by their names, are identically the same as of the Ṛṣis. Time and country must have varied their nature, similarity of appearance, or other economic characters may have sanctified the retaining the old names. The name of the sacred Somalatá has for a long time been applied in many countries to diverse other herbs. H. H. the Maharaja of Travancore, Prince Ram Varma, had, in the sixties of the last century sent a Wardian case of Sarcostemma brevistigma, which was known in his part of the country as **सोमलता.**

The list of plants of the Mahábhárata is a long one. It begins with **(1) आम्र, (2) आम्रातक, (3) भव्य, (4) तिन्दुक, (5) नारिकेल, (6) मुञ्जातक, (7) जीरा, (8) दाडिम, (9) बीजपूरक, (10) पनस (11) लकुच, (12) मोच, (13) खर्जूर, (14) अम्लवेतस, (15) पारावत, (16) क्षौद्र, (17) नीप, (18) बिल्व, (19) कपित्थ, (20) जम्बु, (21) काश्मरी, (22) गम्भारी, (23) बदरी, (24) प्लक्ष, (25) उदुम्बर, (26) वट, (27) अश्वत्थ, (28) क्षीरिका, (29) भल्लातक, (30) आमलकी, (31) हरीतक, (32) बिभीतक, (33) इंगुद, (34) करमर्द, (35) तिन्दुक, (36) महाबला, (37) चम्पक, (38) अशोक, (39) केतक, (40) बकुल, (41) पुन्नाग, (42) सप्तपर्ण, (43) कर्णिकार, (44) केतक, (45) पाठल, (46) कुटज, (47) मन्दार, (48) इन्दीवर, (49) पारिजात, (50) कोविदार, (51) देवदारु, (52) शाल, (53) ताल, (54)**

तमाल, (55) पिप्पल, (56) हिङ्गुक, (57) शाल्मली, (58) किंशुक, (59) अशोक, (60) शिंशपा, (61) सरल, (62) कुमुद, (63) पुण्डरीक, (64) कोकनद, (65) उत्पल, (66) कल्हार, (67) कमल, (68) तामरस, (69) रक्तोत्पल, (70) पद्म, (71) सिन्धुवार, (72) कर्णिकार, (73) कुरबक, (74) नलिनी, (75) प्लक्ष, (76) अत्त, (77) रौहितक, (78) वेतस, (79) बदरी, (80) खदिर, (81) शिरीष, (82) बिल्व, (83) इंगुद, (84) पीलु, (85) शमी, (86) करीर, (87) हरिचन्दन, (88) तुङ्गकालीय, (89) लोध.

Of the above, numbers 35, 44, 59, 75, 79 and 83 are names once more mentioned as also 4, 39, 38, 24, 23, 18 and 33. They may be different trees bearing the same names or of different varieties.

Nos. 48, 62, 63, 64, 65, 66, 67, 68, 69, 70 and 74 are probably aquatics. No. 71 **सिन्धुवार** is the name for Vitex negundo, the **निशिन्दा*** of Bengal. Its dried leaves are stuffed in pillows for new born babes as better than absorbent cotton and often substituted for mustard seeds. Its leaves are also used in triturating such poison pillules as are known as **विषबड़ि** and administered in the last stage of patients as a strong stimulant. But other authors describe it as an aquatic, the name suggests the Euryale ferox or the Victoria regia. As regards No. 74 **नलिनी** one author says **नलिनी सरसीं कमलो पलयोरवान्तरभेदः।** No. 68 **तामरस** refers to a foreign-etymology. In the **मीमांसादर्शन** under **म्लेछप्रसिद्धार्थ-प्रामाण्याधिकरण,** the following aphorism **चोदितन्तुप्रतीयेताविरोधात् प्रमाणेन''.** Under examples of terms used by non-Aryans **पिक नेमि सत तामरसादिशब्दाः** etc., etc., and ends with **तामरसं पद्म.** The Tamarix indica, Roxb. from which the *Maki* Mauna is obtained, is a *jhau* and in appearance is mistaken for the **वेदमुष्क** the Salix caprea, which is used in cooling *sherbets.*

Nos. 4 and 35 both **तिन्दुक,** the vernacular name by which Diospyros melanoxylon is known in this part of the country is **तेंद.** A similar fruit with a little difference is known in the Western Bengal district as **पियाल** which may be Diospyros embryopteris the **গাব** of L. Bengal. The seeds of the Piyal are said to be confected into a sweetmeat in the Bankura district. A small form of Musk melon, Cucurbita moschata, is cultivated in the Punjab and known as **तेंदु.** It cannot be described as

* Is considered a health giving tree, the Bengali saying is

নিম নিশিন্দা যেখানে। মানুষ মরে কি সেখানে ?

Where *nim, nisindâ* grow,

No fear of death, you know.

a forest plant in the Mahábhárata,* the two तिन्दुक must be both different species of Diospyros.

Nos. 44 and 39 are both केतक Pandanus ?

There are two varieties of the fragrant blossomed Pandanus odoratisimus, the one with spiked leaves and the other without the spikes and they are popularly distinguished as केया or केतकी and केवरा. The vernacular name of a tuber in Bengal is কেঁউ. Is it the Costus speciosus or the Saussurea lappa, but both of them are promiscuously used as fit innocent substitute of the sugar-cane given to patients. Is it the केमुक of the Śástras, which is considered as an unfit food for हविष्य ? But the Śástras do not mention केतकी as an article of food, though its tender leaves are used as potherbs and the ripe drupe is cooked as a vegetable in some parts of the country. In the *tantras*, the florescence of the Pandanus are forbidden in the worship of Mahádeva. Amongst those forbidden some of the best fragrant indigenous florescence of the jasamin family including the Har-sringar and the Malati are included.

Nos. 38 and 59. Both अशोक, the yellow and the red flowered or the creeping variety is mentioned here ? It can be also the big tall tree so often met with on road-sides and wrongly named in Bengal দেবদারু which tree is also known in the southern countries as an अशोक.

Nos. 75 and 24 are both प्लक्ष the পাকুড় of Bengal, but, perhaps, the so-called গয়া অশ্বত্থ or the Pilu may stand for one of the two or the পিটুলী tree.

Nos. 83 and 33 इंगुद the तापसतरु the Ingua ? It must be distinguished from another thorny shrub, the हिङ्गुवा of the United Provinces, Balanites Roxburghii ; an oil is also extracted from its stone and the hard rind of the fruit is used as a firework, being filled with powder it burns with a loud report. The pulp is also edible and palatable to many *jungly* people.

What was the तापसतरु so much made of by Kálidása ? The Hingua grows wild on waste lands and from a distance they simulate a diminutive form of Feronia bearing small elliptical fruit.

* In the Bâjrâ and Jonari fields in the dry parts of these Provinces there grows from self sewn seeds the पेटा diminutive musk melons much prized for their fragrance and considered stomachic.

The vernacular names তেঁদ তেঁউদ, পিয়াল, চারপিয়ার and চিরোঁজী are misleading and different articles in different markets go by these names, Buchanania latifolia, Terminalia Catappa, Picrasma quassioides all forest trees.

The aquatic series represented by Nos. 48, 62, 63, 64, 65, 66, 67, 68, 69, 70 and 74 are a series by themselves. Two distinct blossoms are known, those which go by पद्म-कमल, etc., are Nelumbium. They produce conical pericarps containing rather elliptical seeds which, when ripe, may be split into pulses, and those which produce round fruits containing small sesamum-like seeds dried and baked are puffed into what in Bengali is called খৈ and লাবা (লাজা) in Upper India. The puffed baked seeds of the Nymphœa are sold in the Bengal villages in October and November on the occasion of Râsa yâtra as চেঁপের খৈ. The larger seeds of Euryale ferox baked and puffed are sold as মাখানা, তালমখানা, another farinacious food much used by the puritanic Hindus as articles of फलाहार and not as दाना-pulse, grain, अन्न. To what use the seeds of the Barclaya longifolia, the Victoria regia of Sindh are made is not known in this country, the plant being an exotic one. Ordinarily several species of the Nymphœa are met with in the plains, *viz.*, the pubescens, the rubea, the rosea, the versicolor, the edulis and stellata and the hills have the well-known Nuphar: which vernacular names refer to which of them is for experts to determine.

Similarly several bulbs generally used as condiments to flavour curries, all or most of them rejected as forbidden fruits for the orthodox, require careful consideration. Ordinarily several bulbs are described as grown or growing in India, many of which are used medicinally as well as culinary condiments, but the whole, or most of them, have been forbidden to the orthodox. The only few used as good or permissible are the Jimboo and the Gandhina ? The former is known as dry broken bits of grass met with in the Darjeeling weekly marts and the last cultivated as a perennial herb in fashionable gardens. The last has some rudimentary bulbs much more slender and smaller than those of shallot. The species mentioned in books are Allium sativa, porrum, ascalonicum, cepa, fragrans, tuberosa.

Of the cultivated European garden varieties of bulbs used for flavouring, the foremost is the Florence Fennel (Fœniculum dulce), which, while it has a flavour desirable in the kitchen, is not even

connected with the forbidden bulbs. The garlic is the true लशुन Allium sativum, the cloves as the separated portions of the bulbs are called नखा in the vernacular, likened to the claws of the dog. The leek is Allium porrum. The blanched lower part of the leaves is extensively used in culinary preparations : the Rouen leek is a giant of its kind being about three inches in diameter. The onion is Allium cepa with silvery white bulbs, such as the New Queen variety, with yellow bulbs, such as Danvers variety, the brown Spanish variety. Then there are the Essex onions with small bulbs and the red known as Méziéres. Besides the bright red ones known as Dutch bulbs. The Patnai large bulbs of the Calcutta markets are diminutive in size when compared with Rocca. Besides these there are two tree-onions as mentioned above from Egypt, which are born as fruits on the tops of the stems and the Ognan potato which produce a cluster of underground bulbs of irregular shape. The cilloule of Russia may be likened either to the Gandhina or the jimboo.

(2) The आम्रातक is the आमड़ा of Bengal, the Hog plum, Spondia mangifera, producing blossom heads like those of the mango and are not unoften used as pickling for curries or tarts. The green fruit before the stone hardens is similarly used. The ripe fruit consisting of rind and the stone rarely contains any pulp to name : still a savoury sour soup is made with its washings, sweetened by a pinch of sugar and seasoned with mustard seeds. It has a fragrance simulating that of Daphne oleoides दोना.

There is an introduced variety or species Spondias dulcis. The fruits are of larger size and contain sufficient pulp to be sliced by a knife, sweet and sub-acid in taste. The stone is covered by fibry casement which give them a grizzly hirsute appearance. There is another garden variety of Spondius mangifera, known in the Calcutta markets as বোম্বাই আমড়া. They are larger in size than the ordinary ones and sweeter in taste.

3. भव्य—Is it the कामरांगा Averhoa carambola or a sort of *chava* चव्य a pepper ?

4. तीन्दुक-तेंद—Is it the fruit before mentioned, the पियाल, the गाब ? The ebony tree Diospyros glutinosa ? and not the mountain ebony which is a Bauhinia. The wood of the Diospyros glutinosa is covered with a bark which cracks, spreads splinters all round when burning.

The charcoal from its wood retains that splintering character and is not safe for goldsmiths to use.

5. **नारिकेल**—otherwise written **नालिकेर**—though a tree, common on the seacoasts of India, is occasionally met with cultivated with modified success in the interior wherever the sea breeze proceeds. There are three varieties met with in gardens about Calcutta, the whitish-grey rind, the red and the ordinary. The grey fruits are much valued and are distinguished as **ब्राह्मण** kind. Everything, white or grey, is **ब्राह्मण** with us : There is the Brahman Bhang, the Kṣatriya Bhang, etc., distinguished by the colour of the leaves. The Brahman cocoanut is supposed to contain a sweeter milk. There is still another variety with the red rind which, when cut open, contains a sweet milk and a fine rose coloured butter inside. The Belgharia garden had a tree of this sort.

In the Bagerhat sub-division of Khulna and also in the Bakarganj district, several cocoanut trees are known to drop their ripe fruits only when they sprout and throw out roots ; like the American aloes or the Egyptian tree onions and here also branching cocoanut-trees are seen, trees with more than one top.

As a curiosity, another species of cocoanut is cultivated in gardens about Calcutta, the trunk is slender and the berries it produces are of the size of a quince, presenting in all its characteristics a diminutive cocoanut.

6. **मुञ्जातक** is a grass like *munja*.

7. **जीरा** (**जीरक**) Cumin seed. Under this name more than one article is sold in the Calcutta markets ; the kinds are distinguished by the **उपाधि** affixed or prefixed to each. Ordinary *jírá* is a culinary seed, a little smaller than aniseed **महुरी** and has a peculiar aroma. It is often ground into a paste with black-pepper, the **गोलमरिच** and added to curries. There is a much smaller and darker seed, more aromatic, which goes by the name of **सियाजिरा**. It is imported from Kashmir, and is used in sumptuous dishes and not unoften in a *sharbet* of Bhang, and whey, known in the U. Provinces as **लुड़की**. A third which is no more a cumin, or anything like the former in appearance or in aroma ; it is called **कालीजीरी** or **मंगरैल** in the U. Provinces. It is Nigella sativa, and is used in flavouring or seasoning some dishes and it goes with **मेथी**—both strongly scented. The small filaments often sticking to the Mahua blossom, which drop from the tree are also called **जीरी**—

as well as the dark coloured thin seeds known as **सोमराज**—which the **कविराज** uses as an anthelmintic Vernonia anthelminthica. The seeds of the Kurchi, Holarrhæna antidysenterica are also called **जीरा** though in medical books they go as **इन्द्रजव** which of the articles mentioned above was meant by the authors of the Mahábhárata has to be ascertained by other proofs.

8. **दाड़िम**—Pomegranate. Its twig is one of the nine sprays worshipped in the Novenas both autumnal and vernal **नवरात्री.**

दाडिमीत्वं पुरा युद्धे रक्तबीजस्य सम्मुखे ।
उमाकार्यं कृतं यस्मात् तस्मात्त्वं वरदा भव ॥

Oh Dáḍimi ! whereas in the battle of Raktavíja, you have served Umá. Be you, therefore, propitious to us, and

दाडिम्यघविनाशाय क्षुन्नाशाय सदा भुवि । निर्मिता फलकामाय.....

Oh Dáḍimi, thou wert created to satisfy hunger of the residents of this world, as well as to cleanse them of sins and to bless them.

9. **बीजपूरक**—the বেগপুরা of Bengal, is a citron, Citrus medica ? There are so many varieties which go by the general name of **নেবু নীবু** that it is not quite clear which of those known in the country, the authors meant. the **কাগ্‌জী** in the U. Provinces is what the Bengalis call **পাতী** but, I think, the up country people are correct, for the **পাতী**, the **কাগ্‌জী** of this place has a thinner rind. There are in Bengal the **চিনের কাগজি, চিনের পাতী, টাবা, গোঁড়া, নারঙ্গী, সরবতী, কলম্বা, এলাচী, কমলা, বাতাবী**, etc., which of these is the **बीजपूरक** of the Śástras ?

A citron is a fruit of Palestine and is grown by the Jews in the compound of their synagogues as a sacred plant used in the Feast of Tabernacles. It is a thorny, much-branched, small tree, the fruit is oblong, very acid (Citrus medica because ? of the Country Media). Lime has fruits similar to the orange, but of an oval shape, it may be the **পাতী** of Bengal and its varieties. Is it Citrus limetia ? The lemon (Citrus limonum ?). It differs from the citron, its rind being smooth. The sweet lime is the **सरवती**

The orange (Citrus aurantium ?). The fruit is rich and sweet. The smaller variety is known as Bergamot. The bitter orange, known as Seville orange, is a distinct variety.

The Shaddock (Citrus decumana), the Pomeloe or Pommelemons

are all known in Bengal as বাতাবী লেবু which indicates as introduced from Batavia ?

10. **पनस**—the **कांठल** the jack fruit Artocarpus integrifolius ? Although this word **पनस** is met with in many Sanskrit books, it is mentioned in the **वनौषधि वर्ग** of Amara Sinha as synonymous with **कण्टकीफल** but it follows the **लकुच** the ডেঁপল of Bengal, which is also an Artocarpus. The thorny fruit **कण्डकीफल** may be applied to the Lichi and other fruits ; but the nearest to the **कांठाल** is the Bread fruit from which the jack fruit differs in having a covering rind, bristling with protruberances, more prominent and emphasised as thorns than in the Bread fruit, which is Artocarpus incisus. The **पनस** of the Śâstras may be other than this, while the jackfruit is **कण्टकीफल** and the **लकुच** is Artocarpus lakoocha. In other vocabularies, we find

कण्ठाफलस्तु चम्पालुः कर्कशी जघने फलः ।
कोषवान् कण्टकीफलः पनसो मधुजीवकः ।

11. **लकुच** see the preceding.

12. **मोच, मोचा,** Musa paradisea or sapienta.

The plantain and the banana : because the plant and the flower spathe drops the **त्वच, मुञ्चति त्वच मोचक कदलीरम्भा**. The authors have divided this into two groups **अंशुमत् फला** which is **कदली** and is **सुकुमार** tender and the **रम्भा** is **भानुफला.** The **रम्भा** is plantain and **कदली** is banana.

It will not be very wrong to distinguish the plantains from the bananas. The plantains are those which are used as dessert fruits, because of their luscious pulp, and the bananas are those which are used as vegetables when green and unripe. The fruits are **अंशुमत्फला** and the last are **भानुफला.** Some European authors say that the banana is eaten fresh when ripe but the fruit of the plantain is roasted.

The term plantain suggests a softness. Etymology suggests the plantain as a fruit and the banana a name from the Malayan Archipelago refers to a larger plant **रम्भा.** There are several cultivated varieties, of which the oldest is the (1) **कदली (कांठाली)** is said to be the creation of Brahma, it is used as a fruit, and not as a vegetable. There are several varieties of this. The seeded ones are the common, but the pulp of all **कांठली** is sweet and with no tinge of acid or sub-acid taste. The pulp is rich in farinacious ingredients and is considered the best for offering to the gods and making cakes **पिण्ड** with flour, as the pulp has

a consistency. The better variety is known as (2) **कालीवौ** as the rind when ripe, assumes a dark colour. Then there is the (3) **चिनिकांठाली.** Plantains **अंशुमान** are distinguished as (4) **चाँपा** which has the leafstalk of a slightly reddish tinge, the trees are slender, the leaves of smaller length and breadth. This variety is soft, stemmed, much affected by breeze and plants are often broken down by hard blowing **वातेन कदली यथा.**

(5) **सफरी** Drupes, though the term implies the existence of stones inside the fleshy fruit, it would not be a misnomer to call the fruit of the Musa as a drupe, as naturally the fruit contains stony seeds from which plants may be grown. In the United Provinces, a fruit of the Musa is known as a **छीमी** a bean, a legume. The fruits of the **सफरी** are more like those of the **चम्पा** but plumper and larger in size. The pulp is better flavoured than that of **चम्पा** and in taste it stands between the (6) **चाटीम** and the **चम्पा.** It is much cultivated in the districts north of the Ganges in Bengal.

चाटीम (6) The stem of the plant is stouter than that of (5) and in height it excells (4) and (5). The drupes are thicker and the pulp more condensed than (4) and (5) and has a sweetish taste.

मर्तमान (7) (Martaban) is a variety closely allied to the last name and the pulp is much softer and more luscious than **चाटीम.**

रामकला (8) is a variety with more reddish stem and leaves, much slender, producing slender, bent fruits, with deep red rind. The taste and flavour of the pulp is far superior to all the above.

अग्नीश्वर (9) is a stouter variety producing thicker and larger fruit, but red everywhere; the pulp is luscious, savoury and has a peculiar fragrance of the blossoms of the Mausali.

This and the 7th have soft pulp and are said to melt like butter when covered over with a handful of rice (boiled) **भात.** It is much cultivated about Dacca and Narayanganj **काचुले** (10) a misnomer, no doubt, just as the Bambusa gigantea is called **बोम्बाईवांश,** Bombay Bamboo. It is a distinct species. Bambusa Cavendishi, an imported variety, but now naturalised. The stem is short and stout and is, therefore, safe from high winds. The fruits are large and thick and the pulp as good as that of No. 9.

कानाई बांशी (11) is a large stemmed plant producing the longest and the best of all fruits, slightly curved which has, perhaps, given it the name. The pulp is luscious and savoury and has the fragrance of

कावुले. Imported plantains from the Indian Archipelago are very much like this. This may be called the Prince of Plantains.

श्रीनिवास (12) A variety of **चम्पा** producing long spadix which often touches the ground. But the fruits are smaller in size. Perhaps this has given the name **चिनियाचम्पा** or **चिनियाद्विमि** to the fruit-sellers of this part of the country.

कांचकला the banana is of two sorts, the **भूषना** and the **लम्बी.** The former has fruits covered with a mealy powder and produces smaller fruits. The **लम्बी** has longer fruits and without the powder.

डेउरे the wilder neglected variety which has long and thick stems, leaves long and broad, and the spadix very large the sheathing stem produces a bloom which, when unopen, is cut and cooked as a curry called **मोचाबन्द.** This is preferred before the sheathing spadix drops. The inner stem of the plant is known as **थोड़** from **थोडन** = covering, clothing, when the wrapping spadices are cleared. Curries are made of the stem, and the threads, which run through the length, are twisted round the fingers when chopping it for curries. This also is cooked in milk and is an agreeable dish with the Bengalis **दुधथोड़.**

The sheathings of this variety of the entire plant are the longest and broadest, and they are spread and opened out, the two polished sides separated and knit into platters much used where large parties are entertained. They form marble-like, white, smooth and polished platters much better than those of the leaves of the Musa.

The **मालभोग** is a variety of Musa deserving special notice. It is cultivated in Chapra and Saran. Its fruits are larger than **चाटीम** and equally flavoured.

भीमश्रांटिया is a large sized banana grown in the Patna district for its thick fruits which though seeded has a sweet pulp used by the people in sherbet. It is not altogether bad eating, the best way is to strain the pulp through cloth and mix with a little milk and sweetened to taste: a nice custard it makes.

मालभोग of Purnea, Chapra, Saran and further north as stated above is a fruit better suited to the table. It is I think a variety, better cultivated kind of the **केड़ा** sold by the Lepcha women in the Buxa markets and from which an arrack is said to be distilled and used to be smuggled by them under their heavy *lungi*, langerie.

खर्जूर. The date-palm. Phœnix sylvestris. Is it the same tree

which is known as খাজুর in Bengal? It produces insignificant fruits, rarely containing any pulp worth eating. Nevertheless the tree is extensively cultivated in Bengal for its juice-sap which yields what is called jaggery, so much esteemed by the Bengalis as তাতারসী, lightly boiled, পয়ড়া গুড় a little more thickened; গুড় the molasses, দলুয়া coarse sugar, চিনি refined sugar and মিছরী মৎস্যণ্ডী crystalised sugar. The sap is, when fresh before fermentation, a cooling drink, agreeably sweet. Authors are diverse in their opinion; some discard its use as forbidden. But the Vedas appear to have been otherwise inclined.

"स वनस्पतीनुपासीदट्टस्यै ब्रह्महत्यायै" etc.

Sayana says वृक्षान्निर्गत्य घनीभूतोरसोनिर्यासः, ... नसर्वोपि निर्यासो निषिद्धः etc. It is considered as expiatory of such heavy sins as ब्रह्महत्या and the Śruti is used as a *mantra* for offering the date juice to Durga in the *Novena*. Among the Christians, Novena is a devotion lasting nine days to obtain a particular request, through the intercession of the Virgin (कुमारी = Durgá). It has to be ascertained which is the original, the नवरात्रि Daśará of the Hindus or the Catholic festival? Some, however, avoid खर्जूर considering it a forbidden fruit. There are many who would not touch it or sugar, etc., made from the plant, but, curiously enough, they use the dried fruit as one of the पंचफल in होम.

There is some doubt as to the identification of the खर्जूर of the Śâstras. In Bengal the Phœnix sylvestris is the only tree known as खाजूर, and it produces fruits of no very great attraction. But the other species Phenix dactyllifera must be the खर्जूर of the books, its fruits being known as पिण्डखजूर, खुरमा, etc. It differs from the Bengal খেজুর which does not throw offsets, seedlings from पिण्डखाजुर planted have been seen to throw out numerous offsets which, if properly cultivated, may to some extent, produce edible fruits.

The खर्जूर of the Śâstras must mean Phœnix dactylifera, from which the Bengal খাজুর P. sylvestris may have been derived. A dwarf species goes by the name of খাজুর the Phœnix farinifera, it has a small trunk and it yields a farinacious substance which in (the Bengal) P. sylvestris is much relished by the Bengalis as খেজুর-মাথী and is said to be cooling. There is another palm Arenga saccharifera much stouter trunk and smoother than that of the Phœnix which has spines, and is seen in the gardens of Calcutta, the leaf is as large as that of the

cocoanut palm of darker colour. It also yields a saccharine juice, but its drupes are worse than those of the sylvestris. The হেঁতাল of Bengal has never been known to yield any juice, but it yields thick sticks and Phœnix paludosa described in the মনসার গান—হেতালের লাঠী.

14. **अम्लवेतस** literally meaning the sour calamus or rotang. Is it the Rumex vesicarius known in Bengal as চুকা পালঙ্গ or is it Pythonium bulbiferum? which is the অম্লবেল? better known as a medicinal herb. The former is a common pot herb.

15. **पारावत.** Apple. The hedge-plant বাগ-ভেরাণ্ডা is, in the Sanskrit, books called **पारावतएरण्ड** because of its fruits which when green simulate small apples. The Jamalgota **जमालगोटा** of the Vaidyas is the seed of Jatropa curcas. The **सेव** of the Sanskrit authors is a variety of **पारावत.** Pyrus malus—several varieties of this fruit grow wild in Kashmir as well as in the Easten Himalayas.

16. **चौद्र**—What is meant by this tree in the Mahâbhârata has to be ascertained; the term means honey also. But a flower Michelia champaka is also meant by this tree.

17. **नीप** The books name two distinct trees by this term Nauclea kadamba and the Ixora bandhuca. Perhaps the former is meant in the Mahábhárata. There are two varieties of the **कदम्ब,** the smaller flowered being known as **केलिकदम्ब** Nauclea cordifolia or parviflora. The **रंगन** Ixora bandhuca has been seen in forests to attain large size producing bunches of bright flowers and berries also considered edible by the foresters.

18. **बिल्व** see above. 19. **कपित्थ** see above. 20. **जम्बु** is, perhaps, the **जामुन** or **কাল জাম** of Bengal. There are several varieties found growing wild in the forests.

21. **काश्मरी,** and 22. **गाम्भारी** are both nearly allied trees. Gmelina arborea, a large forest tree, producing fruits edible to the jungly people and there is also found a variety with leaves glaucous beneath: it may be named Gmelina glaucesceus, but the near species Gmelina asiatica, a much branching shrub which is described in the books as **विदारी.** It is for botanists to ascertain which trees are meant by the two names mentioned above.

23. **बदरी** or **वदरि** is said to be the jujube. Is it the **কুল** of Bengal, the **বৈয়র** of the United Provinces, the Buckthorn tribe, which go up the valleys to Garhwal and Sirmoor, or the Elœacarpus, which

produces the रुद्राक्ष. These last are found in the Morung Mountains and Nepal also. बदरीकाश्रम the place of pilgrimage is said to have received its name from the abundance of the Zizyphus trees and shrubs. These are all prickly and in the uncultivated state produce small berries more or less acid in taste, lacking much pulp, but containing a thin mucilagenous substance under the rind. Much has been made of the Zizyphus in the भावप्रकाश, (a modern medical work, a compilation) and considered by the Ayurvedic Physicians a very useful thing. Three varieties are mentioned, the सुवीर or सुवैयर, the कोल कूल and the कर्कन्धु, the कूलकूटा. They are all to be said more or less cooling, aperient, astringent, aphrodisial and nourishing ; the usual eulogistic properties. But what is the origin or authority of the passage often quoted धात्रीफलं सदा पथ्यं अपथ्यं बदरीफलं. Such as are offensive to digestion are directed to be tasted as a variety after a full meal ; just as भुक्त्वा ताल अभुक्त्वा वेल and people taking the pulp of the ताल in empty stomach are said to be affected with griping. The same is said of कुल बदरी, the Zizyphus. The nearest European fruit, the plum, of which plum puddings are made, is not considered a healthful or nutritive fruit.

The Elæocarpus is found all over the Himalaya on accessible places, and they are, no doubt, plentiful about Badarikáśrama, the reputed hermitage of Vedavyasa and a noted place of pilgrimage. The trees of Rudrâksa are large, free from thorns, and they produce beautiful bluish coloured fruits, as large as pigeon's eggs and they contain a delicately flavoured, mealy pulp, free from all acidity and mucilage, perhaps more nutritious than the buck-thorn. Excepting some of the cultivated varieties, the drupes of all the Zizyphus available about Badri Náráyana are acid, and fit to be used as tarts or pickled. The much made of *Bairchur* as article of food, specially in famine, is no other than the sour and acid Zizyphus, dried and pounded, the powder frequently used in adulterating आमचूर. It is used as a savoury appendage to make swallowable other coarser articles without the acid taste.

It is no place to dispute the authorities but like the introduced pulse अड़हर Cajanus, which is not mentioned in earlier Sanskrit works, being introduced has found favour with those who prefer such articles as take a longer time to digest, speaking the poverty of the country. No Dál pulse porridge of अड़हर cajanus is acceptible to the residents of

the United Provinces without some aciduous adjuncts as green mangoes, fresh or dried or powdered or of Zizyphus.

24. **प्लक्ष** पाकुड़. Ficus wightiana. 25. **उदुम्बर गुलर** Ficus glomerata. 26. **वट** Ficus bengalensis or indica. 27. **अश्वत्थ** Ficus religiosa. All these produce berries which the birds of the country, when ripe, largely consume. Those of 25 **गुलर** are in some places sold in the bazars and those who taste them declare them to be good. But there is a variety also called **यज्ञडुमुर** in Bengal, Ficus cania, Ham. The name Asvatha may be traced in the Vedas, it has been so named because the horse of the Aśvamedha sacrifice used to be tied under it. Another variety differing a little from the Ficus religiosa is known in Bengal as **गया अश्वत्थ** Ficus Rumphii (?).

The ডুমুর of Bengal, which has hirsute leaves, may be Ficus hispida and not Ficus Roxburghia which is distinguished by having large broad leaves.

28. **क्षीरीका** the **खीरणी** of the United Provinces, the খীরখেজুর of Bengal, because of the appearance of its fruits like Bengal খেজুর, being filled with a milky juice. It is a species of the **बकुल**, the Maunsali, Mimusops elengi, the **खिरणी** being Mimusops Kauki. In Ilchobá Mullai, near the Pandua station of the E. I. Ry., there is a notorious Khirkhejur, a big, deeply-shaded tree, which furthered the hiding of the *lathial* dacoits of the early 19th century. খীরখেজুর তলা was a node for passengers to pass after nightfall.

29. **भल्लातक.** The **भेला**, the marking nut, Semicarpus anacardium, a poisonous tree of the forests, much dreaded by the wood-cutters, as its milky juice is apt to produce sores on the skin. The dry west wind, which blows in March and April, is considered as injurious to delicate skins and is known as ভেলার বাতাস. The tree is a spreading one and is not unoften kept in boundary corners of gardens as curiosities.

30. **आमलकी** Myrobalanus emblica, the noted **धात्रीफल**, the nurse fruit of the Indian physicians. On the 9th day of the bright fortnight of Kartika, *i.e.*, about a lunar month after the autumnal *Novena*, Jagaddhatri is worshipped in Bengal. It is said to be a *tantrik* summarised form of Durga Puja. In the United Provinces, people resort to the hills and forests close by and hold their picnics under the shade of an Emblica tree **आमला तरे भोजन.** It is an institution which the residents observe during the whole of the bright fortnight. The self-

more palatable berry than the करमचा. The local name of this *jungle* berry is करौन्दा.

But what is there to suggest that the करमर्द of the authors is a Carissa ? In the dictionaries, the term has been derived from कर, the hand, and मृद = to destroy. What is plucked by the hand. But why not Flacourtia cataphracta, the पानीयामलक, পানীয়ালা, of Bengal, which latter term has been derived from पानीय = water, आमलक = myrobalan ? It is well-known that this palatable, wholesome, dessert fruit, though produced on a thorny tree like its diminutive friend, the बैंच (Flacourtia sapida, Roxburgh, lean on a smaller shrub, the *jungly* variety ?) has to be rolled on the palms of the hand to remove its acidity before being eaten.

35. तिन्दुक See above.

36 महाबला. Is it the अतिबला of the Vaids, and of the later liturgies an ingredient of महौषधी group ?

37. चम्पक Michelia champaka. Many large fragrant flowers go by the name of চম্পা in Bengal.

38. अशोक—Saraca asoka, Jonesia asoka. In Southern India, it is taken to be Guatteria longifolia.

39. केतक. See above.

40. वकुल—Mimusops leengi. Its ripe oblong fruits, though much smaller than those of रुद्राक्ष, simulate them in taste.

41. पुन्नाग, otherwise called सुलतान चाँपा; in appearance the flowers are like diminutive flowers of the वागेश्वर. Mesua ferrea is Callophyllum inophyllum of Linn. There is a variety of this, differently named Mammea Americana Linn, noted as a cure of chiggers in the toe under the nail.

42. सप्तपर्ण छातीम of Bengal. It is also named छत्रपर्ण ; its leaves being arranged in whorl. It is Alstonia scholaris of Roxb. Its name implies it to be a favourite tree of the Ṛsis of old inasmuch as its juice and bark, etc., are considered officinal. It is closely allied to the Wrightias, which are reputed to be useful in many ways.

43. कर्णिकार. Earlier authors have identified this with the कणियार Pterospermum acerifolium, the কনক-চাঁপা of Bengal, with large, fragrant flowers, used as a prophylactic for bugs in चारपाई. But it may be enquired why such large long flowers are named कर्णिकार unless they were

used, as was the custom in England in Elizabethan days, mentioned by Shakespeare in King John—

"That in my ear I do not stick a rose
"Lest men should ... ..."

It was the court fashion for gallants, and ladies also, to wear a rose stuck behind the ear. This fashion is still to be seen in several parts of this country. Cut-flowers of the Nerium করবী are stuck behind the ear, the ear, a handy bracket or peg to stick up a .pen or the sacrificial thread, the right ear specially being considered purer than the left. Is it because it receives the *tantrik* whisperings?

As an ear-ring or pendant, Pterospermum lancæfolium, which has smaller flowers is better suited. The কর্ণবেধ, the piercing of the lobes of the ear, is considered as purificatory a ceremony as the चूड़ा, the tonsure. People sometimes preserve the puncture intact by putting a clove therein. Early authors also, by the term कर्णिकार, understand Cassia auriculata, which has large, bright, yellow flowers in bunches, fit to adorn a fashionable lady's ears. This plant has astringent barks, which are officinally used as medicine.

44. केतक. See above.

45. पाटल. See above.

46. कुटज, Is it the কুরচী of Bengal, which produces bunches of fragrant, thick, flowers? Wrightia antidysenterica, or its other species, Wrightia tinctoria, which yields the white, ivory-like wood for the turners and the bruised leaves, produce a kind of indigo. The seeds in the pods of both these species are used as इन्द्रयव.

47. मन्दार is said to be one of the five trees of paradise, but it has been also identified with the coral tree, Erythrina indica the পালিতা-মাদার of Bengal, as well as Asclepias gigantea, the Calotropis gigantea of Roxb, the मदार of the U. Provinces, the last being officinally considered as useful in leprosy, which has been emphasised to be the मन्दार, (is it because of the अर्क mentioned in Vedic sacrifices) the red or pink flowered variety with wedge-shaped leaves. What resemblance is there between the Erythrina and the so-called मन्दार of paradise unless it be in the bright colour of the flowers which may simulate? The Melastoma bracteatum, *Jack.*, also yields a fruit said to be edible, its pulp only having the taste and flavour of black berries. Being,

perhaps, an exclusively Indian shrub, found everywhere, it may be called the **मन्दार.** But it requires careful investigation.

48. **इन्दीवर.** An aquatic. See above.

49. **पारिजात** the second of the paradisiacal trees. This also has been identified by authors, with Erythrina. The **पारिभद्र** is said to be the Cosa tree, Erythrina. Some books, however, by it mean a Pine, Pinus longifolia or Deodar; others by it understand the **नीम** Melia azadarachta.

50. **कोविदार.** Bauhinia variegata, an Ebony tree, **कचनार** of the U. Provinces, so much made mention of in Hindi songs "**कचनार कलीरी,**" the unopened blossoms are used as vegetables and sometimes pickled also. The **देवकाञ्चन** is the **বনরাজী** of Bengal and is considered a sacred tree. In the Bombay side, the tree is worshipped on the Navena festival. There are two gigantic creepers also, known as **লতাকাঞ্চন** in Bengal, the Bauhinia macrostachya and the anguina kept in large gardens in Calcutta as curiosities: these creepers belie the name **कोविदार** as they bind the trees together and they do not split the earth.

51. **देवदारु** is Pinus deodar, a fragrant wooded tree of the hills rendering the entire atmosphere pregnant with pine odour. Its wood is used in preparing the **धूप बत्ती** incense sticks so much used in Hindu ceremonies.

52. **शाल** is Shorea robusta, which yields the resin much used as an incense and known as **शालनिर्य्यास—राल** or **धूना.**

53. **ताल.** Borassus flabellfiormis? The male trees bear only the spadix known as **তালশাঁড়া** in Bengal, the female trees bear the well-known **তাল** fruit rather the nut, which is better eaten when green and tender as **তালশাঁস** containing a spoonful of cooling milk enclosed in the soft kernel of the consistency of cream, the more tender the fruit, the better is the **শাঁস** or **তালশাঁস.** The ripe fruit yields a sweetish yellow pulp which strained of its fibres, is cast into moulds with lime water which solidifies it. The **ताल** is considered in the U. Provinces as the forbidden fruit, though the Śástras rule otherwise.

A special observance is provided in the Śástras on the 9th day of the bright fortnight preceding the **पितृपक्ष,** the fortnight sacred to the manes. The fortnight, in which **तालनवमी** ceremony is observed, is known as **व्रतपक्ष** for so many observances are ordained in it. In this ceremony, the Sálagrám Ammonite is placed upon 9 ripe tala fruits,

which fill the place with a peculiarly savoury odour. Offerings made with the pulp of this palm with other articles generally fill the platters.

This must be distinguished from ताड़ी, which is the fermented juice drawn from the tree, a nasty, stinking, frothy beverage, much relished by the low class people, and is said to have a sour, acetic taste, which makes the imbibers thirst for salted food.

There is another palm without any trunk to mention. It is seen in the maritime districts of East Bengal known as তারী. Its juice is also said to be intoxicating and the best Toddy wine is made from it.

The तेडेत is a species of Palm resembling the Borassus in external appearance, but it is in habit an *Osadhi*, for it dies after its fruits are ripe, which happens about 30 to 40 years after the seed is planted. The leaves are longer and broader and are much used in writing manuscripts upon. Is it the कल्पतरु of the Vedas? The *teret* is Corypha umbraculifera Linn. It flowers but once and thereafter dies; is a native of Bengal. The fruit is hard and is made into beads বাজার বাটু সুপারী. The বাজুর of Bengal is now being forgotten. Authorities differ as to the identification of the Vedic palm, it must have been some smaller trunk shrub, gregarious in habit, for Mâyâ Devi is said to have given birth to Buddha while holding a branch of the *Tál*. This is why the *tála* is held so sacred amongst the followers and worshippers of Buddha, who is described as breathing his last under a *Tála* tree. The palm leaf has found favour with other ancient nations, and such a palm must be indigenous in the Aryan country and must thrive at places a couple of thousand feet above the level of the sea. The Nannorohps Ritchieana must be the palm meant in the Vedas. Its leaf-buds are used as vegetables. Válmîki Ṛṣi is said to have, in his prayers to the river Ganga, mentioned ताल, शाल, सरल and तमाल as trees luxuriantly growing on the rocks near the sources of the Ganges. The सरल is Pinus longifolia.

54. तमाल not unoften mistaken for तुमुल or which is the বিলাতী গাব of the Calcutta bazar, the Garcinia Xanthochymus, Hooker, a powerfully acid fruit, which makes the teeth unfit for chewing for several days. The तमाल mentioned as an ingredient of the 16 article incense the षोडशांगधूप is the leaf Tamála, तमालपत्र means the तेजपात of the market, the leaves of the Laurus Cassia, but the tree

Tamála is evidently meant for the Gamboge Tree, Garcinia morella, the oil extracted from its seeds pass as Ghi for lamps.

55. **पिप्पल** is not the **पीपल** tree, Ficus religiosa, but the long pepper, Piper longum.

56. **हिंगुक.** It has to be ascertained whether this is the **हिंगुक,** mentioned above as a thorny shrub growing on barren rocks. It cannot mean the gum **हिंगु** Assafœtida, which article is a resin much adulterated in the market, aside the question of the place where it is collected, be it from Ferula fœtida or Ferula alliacea, it is largely adultered in the country of consumption. It has been seen that the Durrani Afghan traders steeping the gum-resin in water and scent boiled pulses **डाल** with the same. It is an open question whether this gum-resin as a flavouring condiment was known to the Ṛṣis of earlier days.

57. **शाल्मली** is **सिलेम,** or **शिमुल** of Bengal, the cotton wool tree, Bombax malabaricum. Its gum-resin called **मोचरस** is sold in the bazar as **सुपारी का फूल.** It is like the **निमावट निमेर दुध** a proliferation of the parenchyme cells of the bark, it always exudes spontaneously from diseased parts of the tree.

58. **किंशुक.** Butea frondosa, the **पलाश** of the Vedas. The modern name may be traced to the flowers, which from a distance appearing like the beaks of parrots, the tree, when in blossoms, denuded of foliage, appears to be covered by crowded parrots. It is commonly called **ढाक** Dhak.

59. **अशोक** See above.

60. **शिंशपा** Dalbergia sissu commonly called **शीशम.** The other species, Dalbergia latifolia, is evidently the **श्वेतशाल** of Bengal. The Dalbergia latifolia is a deciduous tree, common in Southern India, but never or rarely met with to the north of the Vindhya range, whilst Dalbergia sissu has been seen to ascend to about 2,000 feet.

61. **सरल.** Pinus longifolia is one of the ingredients of the reputed incense sticks. Is it the **सलई** wood of the United Provinces?

62. **कुमुद.**
63. **पुण्डरीक.**
64. **कोकनद.**
65. **उत्पल.**
66. **कल्हार.**
67. **कमल.**
68. **तामरस.**
69. **रक्तोत्पल.**
70. **पद्म.**

These are all aquatics.

71. **सिन्धुवार** See above.
72. **कर्णिकार** See 43.

73. **कुरुवक**. The books describe two different plants, a Barleria and an Amarnath. The potherbs **बेथुवा = वास्तूक**, the **नटिया** and the **चौराई** are all Amaranths. The **वननटे** the **गौंराईनटे**, the **गोवरि नटे** all self-sown herbs are also used as potherbs, specially the Amaranthus fasciatus, which has been, by some, wrongly identified as the **हिलमोचिका** of the Śâstras, which, however, is an aquatic weed. Unless as small herbs, they would not draw attention in a forest.

The Barlerias are elegant shrubs, producing profusion of flowers of almost all colours, some wild ones having thorns.

74. **नलिनी** An aquatic, see above. 75. **प्लक्ष** See above.
76. **अक्ष** See above 32. 77. **रौहितक** Andersonia rohitaka.
78. **वेतस** Calamus rotang. 79. **बदरी** See above.
80. **खदीर** Acacia catechu. 81. **शिरीष** Acacia sirisa.
82. **विल्व** See above. 83. **ईगुद** See above.
84. **पीलु** Salvadara persica. This tree yields small berries of a pungent, aromatic smell, like mustard, and the leaves are equally pungent.
85. **शमी** Acacia suma.
86. **करीर** Is it the wild bamboo or the Capparis aphylla ?
87. **हरिचन्दन** Is it the yellow variety of Santalum ?
88. **तुंगकालीय** Requires identification ?
89. **लोध** or **लोध्र** ? Symplocos racemosa.

SRADDHA श्रद्धा.

This term has been traced to श्रत् which means truth **सत्यनाम.** That is true, such being the conviction **तत् सत्यमस्यां धीयत इति श्रद्धा** which is **धर्मार्थकाममोक्षेषु अविपर्ययेणैवं एतदिति या बुद्धिरुत्पद्यते तदधिदेवताभावाख्या श्रद्धेत्युच्यते श्रत् धर्मार्थसुखापवर्गेषु यथाशास्त्रमधिकृतः पुरुषस्य कर्मानुष्ठानहेतुभावप्रख्यानात् बुद्ध्याधिदेवता श्रद्धा.**

It is, therefore, the root of all rites and the first requisite in all rites being water it has been identified with water. Which the Puráṇas direct **कुशपुष्पसमित्वारि ब्राह्मणः स्वयमाहरेत्॥** The Śástras forbid the services of a Śúdra in milking for sacrifices. **शूद्र एव न दुह्यात्। असंतो वा एष सम्भूतः। यच्छूद्रः। माहविर्भवतदित्याहुः। यच्छूद्रो दोग्धीति।** But this prohibition is limited to **अग्निहोत्रः** In the Kúrma Puráṇa we have **कन्दुपक्वानि तैलेन पायसं दधिसक्तवः। द्विजैरेतानि भोज्यानि शूद्रगृहे कृतान्यपि।**

In the Taittiriya Brâhmaṇa Bhâṣya we meet with the following passage which has been urged as an argument for Śúdras repeating certain Vedic mantras. The Tantras have authorised the uttering of the Praṇava with a little variation, a provision suggested by the tolerant ideas of the modern times. Instead of Om **ओम्** a Śúdra should pronounce Aum **औम्** as the Christians have Amen.

देवासुराः संयत्ता आसत, आदित्येभ्यायच्छान्ततं देवाः समजयन्। ब्राह्मणश्च शूद्रश्च चर्मकर्त्तेभ्याय-च्छते। दैव्यो वै वर्णो ब्राह्मणः। आसूर्य्यः शूद्रः। × × × × अत्रापि ब्राह्मणः वेदिमध्ये बहिः शूद्रश्चावस्थाय किञ्चिदार्द्रचर्म परिमण्डलाकारं गृहीत्वार्तद्विषये कलहं कुर्यात्। × × × तस्मिन् कलहावसरे इमेरास्सुरिति मन्त्रं ब्राह्मणो ब्रूयात्। शूद्रस्तु मन्त्रान्तरं ब्रूयात्।

In the Smṛtis we have—

दानञ्च दद्यात् शूद्रोपि पाकयज्ञैर्यजेदपि।
पित्रादिकञ्च सर्वं वै शूद्रः कुर्वीत होन च॥

The Śúdras, therefore, are not the much trodden fourth class as often represented by the plebeian orders. The Vedas classed the Śúdras as born from the feet. But the prohibitions so much spoken of were not originally meant for them, nor our subsequent and modern conduct of society supports the same: the emphasis may be traced to other than purely religious grounds. Animosity and antipathy are not really founded on dutiful religious pertinacity, but in almost all instances on selfish and personal pique, wounded pride, suggesting punctilio a nice point in behaviour wholly formal and often not sincere. No

society however polished in doctrines, principles and maxims, is practically just or impartial. "ঘোঁটমঙ্গল" as they call it in Bengal, in every country rules the society. In the Vedas we meet with Śúdra or even Śúdráṇí seers to whom the hymns are assigned as revealed. The later authors reviling the Śúdras as not entitled to utter or listen to Vedic mantras still have indirectly admitted that Súdra is an innate natural class to which mankind generally belongs and they have been compelled at an unguarded moment to state that **जन्मतो जायते शूद्रः** an offspring of Brâhmaṇa parents on birth is a **शूद्रः** and that by further purification **संस्कार** he becomes a **द्विज** twice-born. He becomes a **विप्र** (**प्राप्तप्रज्ञाः मेधाविनः**) after his education and he is a **ब्राह्मण** only when he attains the knowledge known as **ब्रह्मज्ञान**. It is by courtesy that one born of Brâhmaṇa parents is a Brâhmaṇa.

The Tantras have clearly defined the position of **आपः** and **अग्नि** and also of **वायु**. The first two are reckoned as the best basic representations or symbols for invoking and worshipping the gods. A mystic figure (**यन्त्र**), the ammonite **शालग्रामशिला**, the lingam (**बाणलिंग**), a sword **खड्ग**, the trident (**त्रिशूल**), a manuscript (**पुस्तक**), water and fire are things on which the gods may be invoked and worshipped. Later authors go further and assure us that **आवाहन** invocation, inviting and **विसर्जन** dismissal, relinquishing of a deity are not necessary when making offerings or Pújá on the basic articles mentioned above, they are the ordinary **पूजाधार आपोग्निहृदयचक्रं विष्णोः क्षेत्रसमुद्भवं।.....शालग्रामं मणौ यन्त्रे प्रतिमामण्डलेषु च। लिंगस्थां पूजयेद्देवीं पुस्तकस्थां तथैव च मण्डलास्थां महामायां यन्त्रस्थां प्रतिमासु च। जलस्थां वा शिलास्थां वा.....यन्त्रं मन्त्रमयं प्रोक्तं मन्त्रं वा देवतेति च।** etc. Symbols, sentiments and ideas pervade all religious rites and observances.

LAKṢMI.

Lakṣmí from **लक्ष** 'to spy, to see, to observe,' and related to **रिक्ष** 'to protect, to defend.' The consort of Viṣṇu. Her worship is associated with the cult of Viṣṇu. She was produced from the churning of the ocean—has it anything to do with trade?—and is known by several names, some of which are given below, together with their descriptions. Many people in the annual or seasonal worship of Lakṣmí never observe the **विसर्जन** ceremony, it being undesirable to dismiss

the regent of wealth. Some Baniyá trading families of Bengal go a bit further. In the लक्ष्मीपूजा they offer the smallest and the worst netlike fabric as वस्त्र to लक्ष्मी ; for they say, Do not those of the Káyastha caste soon become impoverished because the Goddess Lakṣmí clad in ample folds of cloth easily abandon their houses and go out ?

In the Puráṇas, Lakṣmí is said to have, in the fervour of her adoration of Mahádeva, cut off her breast and offered them as the best offering. This pleased Mahádeva and he blessed the same which became the most acceptable offering to all gods. The Bel tree is evidently a modernised substitute of Palášа, the Butea frondosa, the similarity is to be observed in the triple nature of their leaves. That is all. But nevertheless the leaves of the Bel-fruit tree are considered as the best समिध for oblation to the female deities. In the Vástuyaga, a modernised sacrifice, as the last oblation near पूर्णाहुति an entire Bel-fruit has to be placed with butter on the fire.

In the Śatapatha Bráhmaṇa we find that tired of creation when resting Śrí श्री is said to have issued forth from (sabbath) **प्रजापतिर्वै प्रजाः सृजमानोऽतप्यत । तस्मात् श्रान्तात्तपानात् श्रीरुदक्रामत् सा दीप्यमाना भ्राजमाना लेलायन्त्यतिष्ठत्तां····अभ्यध्यायन्.** The 22nd of the पुरुषमेधमन्त्र is **श्रीश्च ते लक्ष्मीश्च पत्न्यौ वहोरात्रे पार्श्वे नक्षत्राणि रूपमश्विनौ व्यात्तम ।** etc., says that Śrí श्रीः and लक्ष्मी are two different deities, though both are wives of Aditya. No mention is made of Alakṣmí or the elder Lakṣmí, ज्येष्ठा लक्ष्मीः, who is hunger and thirst and is the manifestation of the famished. Though Śrí श्रीः was given to the gods, being a female she had to be milked and everything good available should be taken from her **स्त्री वाऽएषा यच्छ्रीर्न वै स्त्रियं घ्नन्ति** females are not killed but **त्वाऽअस्या जीवन्त्याऽएवाददतऽइति.** The gods took away all she had but Prajápati advised her to demand all they had taken by sacrifices. And although the ninth stanza of the श्रीसूक्त says **गन्धद्वारां दुराधर्षां नित्यपुष्टां करीषिणीम्** Karíṣa is explained as शुष्कगोमयादि—the figure of अलक्ष्मी is always made with cowdung and the Bel and Śríphal fruits are fit articles! These incongruities are matters of enquiry.

ANNAPURNA अन्नपूर्णा. The Dhyána is **रक्तां विचित्रवसनां नवचन्द्रचूडाम-र्मत्रदाननिरतां स्तनभारनम्रां । नृत्यद्मनिन्दुशकलान्तरणं विलोक्य हृष्टां भजे भगवतीं भवदुःखहन्त्रीं ।** She is the presiding deity of the holy city of Benares. Śankarácharya

is said to have prayed thus :—

अन्नपूर्णे सदापूर्णे शंकरप्राणवल्लभे ।
ज्ञानवैराग्यसिद्ध्यर्थं भिक्षां मे देहि पार्वती ॥

In the Tantras we find a Bhairaví of the name of **अन्नपूर्णेश्वरी** and the following line of prayer is also assigned to Śankarácharya :—

—भिक्षां देहि कृपावलोकनकरी माताऽन्नपूर्णेश्वरी—

In the usual mystic way the Tantra describes the mantra kyriologically of Annapúrṇá—**मायाहृद्भगवत्यन्ते माहेश्वरिपदं ततः । अन्नपूर्णे ठद्वयगलं मनुसप्तदशाक्षरः ।** which rendered in Laukika Sanskṛit is—**ह्रीं नमो भगवति माहेश्वरि अन्नपूर्णे स्वाहा**—seventeen letters.

The Tantras are numerous and have not been systematised. In the Annapúrṇá kalpa the said mantra of 17 letters may be begun with the praṇava Om and as such the reciter of such a mantra never wants food and when the Máyá kyriologic **ह्रीं** precedes it, all desires are fulfilled and if preceded by the Śrí kyriologic it increases happiness and if the kyriologic of speech **वाक्** precedes it the reciter becomes a good speaker. So the conclusion is that Om Hṛim, Śṛim and Aum when joined with the mantra everything desirable is attained.

The legends connected with the manifestation of Annapúrṇá are given in detail in the Káśíkhaṇḍa—episode of the voluminous Skanda Puráṇa devoted to this particular deity. In Bengal in the month of Chaitra clay figures of Annapúrṇá are worshipped for one day, the waxing eighth lunation, and dismissed on the following day. This festival is observed in the 2nd day of the Vasantí Púja, the vernal Durgá Púja and it precedes the Rámanavamí the 9th day sacred as Noreessa being the birthday of Ramachandra incarnation.

Being the seat of Annapúrṇá, Benares city barring its other a thousand and one merits, is a hive of drones, chiefs, rajas as well as the pious of every country and time. In honour of that Regent (Annapúrṇá) of cornucopia has from times immemorial been noted for its free hotels, hostelries now known as **सदाव्रत, अन्नसत्र** etc., places where cooked food is served to those who appear there and ask for the same. These charitable institutions are perhaps more ancient than the days of Śaṅkara. Originally started for accommodation of students **विद्यार्थी** only, they have gradually become the resorts of all those who care not to earn their food by legitimate industry and exertion. The Śástras keeping an eye on such idlers have said—

ईहन्ते सर्वभूतानि तदिदं कर्मसंज्ञितम् ।
सिद्धिक्षेत्रमिदं पुण्यं अयमेवाश्रमो महान् ॥
अथ ये कर्मनिन्दातो मनुष्याः कापथं गताः ।
मूढ़ानामर्थहीनानां तेषामेनस्तु विद्यते ॥

* * * *

Then talking of work and industry—

देवा वै दुष्करां विभूतिं परमां गताः ।
तस्मादृगार्हस्थ्यमुद्वोढुं दुष्करं प्रब्रवीमि वः ।
तपःश्रेष्ठं प्रजानां वै मूलमेतन्न संशयः ॥
कुटुम्बविधिनानेन यस्मिन् सर्वं प्रतिष्ठितम् ।
एतद्धिदुस्तपोविप्रा द्वन्द्वातीता विमत्सराः ।
तस्माद्व्रतं मध्यमन्तु लोकेषु तप उच्यते ॥
दुराधर्षपदं चैव गच्छन्ति विघसाशिनः ।
सायंप्रातर्विभज्यान्नं स्वकुटुम्बे यथाविधि ॥
दत्त्वातिथिभ्यो देवेभ्यः पितृभ्यः स्वजनस्य च ।
अवशिष्टानि येऽश्नन्ति तानाहुर्विघसाशिनः ॥
तस्मात् स्वधर्ममास्थाय सुव्रताः सत्यवादिनः ।
लोकस्य गुरवो भूत्वा ते भवन्त्यनुपस्कृताः ॥
त्रिदिवं प्राप्य शक्रस्य स्वर्गलोके विमत्सराः ।
वसन्ति शाश्वतान् वर्षान् जना दुष्करगाधिनम् ॥

Daksa says—

न क्लेशेन विना द्रव्यं न द्रव्येन विना क्रिया ।
क्रियाहीने न धर्मः स्यात् धर्महीने कुतः सुखम् ॥

अलक्ष्मी is a negation of **लक्ष्मी** Prosperity, success, Fortune. But she is considered the elder sister of Laksmí Prosperity, indicating that wealth, fortune and prosperity are matters of acquisition and that without exertion Laksmí never appears. The term Laksmí has been derived from **लक्ष** to see, to observe : the observant alone finds the fruit of a tree. The other synonym of **अलक्ष्मी** is also a negative term like **निर्ऋति** a Vedic goddess, the regent of the south-west corner from which that point of the compass has been named. Rabhasa says **ऋति गतौ घृणायाञ्च स्पर्द्धायाञ्च शुभेपि च ।**

But in some rituals we find that in the south-west corner *Vástu-puruṣa* वास्तुपुरुष and ब्रह्मन् are worshipped. Why so? Is there any tradition connected with that quarter of the early colonisers? लक्ष्मी has been derived from लक्षयति पश्यति नीतिमन्तं. The dutiful observe it. In the Ṛk. अरायिकाणे विकटे गिरिं गच्छ, etc. We find that it is assigned to शिरिम्बिट भारद्वाज the regent of Famine, is कालकर्ण। वा अलक्ष्मीः. One who is affected by famine has no inclination to give and famine stricken persons lose their proper eyesight चक्षुर्घोना हय—therefore they are काणेः दुर्भिक्षेण अभिभूतानां मान्द्यं चक्षुषोर्भवति or in other words none but those who are endowed with proper eyesight find wealth and prosperity, and the hungry are always noisy. Alakṣmí is in the above hymn described as विक्रान्तदर्शन and vociferous quarrelsome. In the Nirukta we find यत्र धीरा मनसा वाचमक्रुपत प्रज्ञानं धीराः प्रज्ञानवन्तो ध्यानवन्तो तत्र सख्यानि सञ्जानते Hence. भद्रैषा लक्ष्मीर्न्निहिताधिवाचि. The later authors therefore have assigned such places for ghosts and evil spirits as where गुरवो नैव पूज्यन्ते seniors are not respected स्त्रीजितानि गृहाणि च, where females rule supreme यत्र प्रकीर्णभाण्डाणि where the utensils and plates are scattered without method प्रकीर्णोच्छेषणानि च where filth and offals are spread about नित्यञ्च कलहं यत्र where disputes, disagreements and quarrels predominate प्रेतावसन्ति तत्र वै there surely ghosts and evil spirits dwell. Yáska says लक्ष्मीलाभाद्वा लक्षणाद्वा लप्स्यनाद्वा लञ्छनाद्वा लषतेर्वा स्यात् प्रेप्सा कर्मणो लजतेर्वा स्याद् श्लाघा कर्मणः all referring to careful observation, with an eye to gain and that without vanity.

The Paurâṇic description of अलक्ष्मी is अलक्ष्मीं कृष्णवर्णां द्विभुजां कृष्णवस्त्र-परीधानां लोहाभरणभूषितां her ornaments are all of iron or lead equally base metal शर्कराचन्दनचर्च्चितां smeared with clay or potsherd paste गृहसंमार्ज्जनीहस्तां armed with a broom, riding a donkey गर्दभारूढां and fond of quarrelling cantankerous कलहप्रियां. Women have been always endowed with that capacity and we have नारद a sage (Tradition) who rides a husking beam or lever ढेंकी, a bearded Muni as specially presiding over all disputes. Bháratachandra the famous poet of Bengal has produced a plausible imagery of the quarrel scene at the nuptial of Mahádeva.

Narada says কেমন জামাই পেলে বুঝে সুঝে নাও।
Menaka is made to say ওরে বুড়ো আঁটকুড়ো নারদা অপ্পেয়ে!
কন্দলের স্বভাব কি নারদ ঘটক।
নখে নখ বাজাইয়ে নারদ মুনি হাসে।
কন্দলে পরমানন্দ নারদের ঢেঁকী—
দাড়ী লেড়ে ঘন পড়ে কন্দলের মন্ত।

which is

আয় রে কোন্দল তোকে ডাকে সদা-শিব।
মেয়েগুলা মাথা খোঁড়ে তোকে রক্ত দিব।
বেনা ঝুটী বাঁধি কি কর বসিয়া।

(questions of encroachment were not frequent)

এয়োস্থুয়া এক ঠাঁই দেখরে আসিয়া।
ঘুরুলে বাতাস লয়ে জলের ঘুরুলে
সেহাফুল কাঁটা হাতে ঝট এস চলে
এই ঠাঁই এতো মেয়ে দেখা নাহি যায়
দোহাই চণ্ডীর তোরে আয় আয় আয়।

Of all the manifestations of **शक्ति**, female energy, **चण्डी** is most wr athful, for the grammarians and vocabularists say **चण्डी तु कोपनायाः स्यात्.**

The prayer to Alakṣmí is equally vivid **अलक्ष्मीस्त्वं कुरूपासि** Alakṣmí thou art ugly **कुत्सितस्थानवासिनी**, You reside in nasty places. I give on the Sukharátri this offering to you **सुखरात्रौ मया दत्तां गृहपूजाञ्च शाश्वतीं.**

Certain nights of the year are technically known by special appellations just as those the Muhammedan persuasion have **शवेवरात** or Sabrât. In the much recited Devi Máhátmya of the Chandi or Durgá there is **कालरात्रिमहारात्रीर्मोहरात्रिश्च दारुणा** etc. We have about 10 differently named Nights.

फाल्गुनो च (1) **महारात्रिः कृष्णे एकादशी तिथिः।**
ज्येष्ठे वा दशमी शुक्ला देवी वारयुता भृगोः।
रात्रावेकादशी चेत्स्यात् (2) **दिव्यरात्रिः प्रकीर्त्तिता।**
अम्भा भैमे संक्रमणश्च कुलर्क्षग्रहनं यदि।
(3) तारारात्रिस्तु संप्रोक्ता भाग्यादेव तु लभ्यते।
(4) सिद्धरात्रिरष्टमी स्यात् चैत्रसंक्रमणान्विता।
तृतीया माधवे शुक्लकुलर्क्षे (5) **दारुणा तिथिः।**
दीपोत्सवचतुर्दश्याममयायोग एव च।
(6) कालरात्रिर्महेशानि तारा काली प्रियंकरी।
कृष्णजन्माष्टमी देवी (7) **मोहरात्रिः प्रकीर्त्तिता।**
चैत्रशुक्लनवम्यान्तु (8) **क्रोधरात्रिः प्रकीर्त्तिता।**
(9) घोररात्रिः मार्गशीर्षे कृष्णाष्टम्यां महेश्वरि।

चतुर्दशी भौमयुक्ता मकरेण समन्विता ।

कुलवृक्षसमायुक्ता (10) **वीररात्रिः प्रकीर्त्तिता ।**

Sukharátri is evidently the **कालरात्री** of the above. **दंडैकरजनीयोगो दर्शस्य स्यात् परेहनि । तदा विहाय पूर्वेद्युः परेह्नि सुखरात्रिका** this is with reference to the rites for **दीपान्विता अमावस्या.** In the Brahma Puráṇa also **अमावस्यां यदा देवाः कार्त्तिके मासि केशवात् । अतोत्र विधिवत् कार्य्या मनुष्यैःसुखरात्रिका । पारिभाषिक** terms are current with those who are initiated in them and they sometimes do not convey the real meaning of the words: **पञ्चाम्र** as the term implies is not five mango trees but it means a great many more **अश्वत्थमेकं पिचुमर्दमेकं द्वौ चम्पकौ त्रीणि च केशराणि । सप्ताथ तालाः नव नारिकेलाः पञ्चाम्रवापी नरकं न पश्येत् ।**

Similarly any group of five trees is not a **पञ्चवटी** of the Śástras, nor any mixture of five sweet things a **पञ्चामृत.**

Certain articles are said to be affected by Alakṣmí whose fit offering is cake made of Tila (sesamum). She is said to obsess green **कांकुड, सजिना,** mushrooms, **छत्रक,** the swine **विड्वराह, वेल, झिंगा, अलाबु** and **श्रीफलं.** It is rather peculiar that the fruit bearing the name of Lakṣmí **श्री** is affected by the unlucky goddess. In the form of obeisance to Lakṣmí on the diwalí night she is addressed as **सुखरात्रि नमोस्तुते ॥**

The Diwalí=Dipávalí, or Dipmala or Dipmalika, the night when houses are decorated with strings or lines of lamps (**दीप**) is the day in most parts of India the New Year of the traders begins; if not the new year, at least new accounts are opened. What is **पुण्याह** with the Bengal Zamindars, the Rent-day with British land lords when the Rent-roll is opened for the year. The Puráṇas explain why the new moon of kartik is called **सुखरात्री**; any how it is a day of festivities. Some short-sighted traders forgetting that it should be observed without vanity overdo themselves and have occasion afterwards to upset the figure of **गणेश,** light a candle or lamp at his office during day and close his doors. This is **देवाली फूँकना,** Consume by conflagration the dipávali, to declare that his bank is ruptured. At twilight **प्रदोष**—lexicographers derive it from **प्र**= before and **दोष**=fault transgression. But why not trace it to **प्र**= first, **द**= watch and **उषा**=Dawn, *i.e.*, the evening the glooming, the twilight the dusk, before the Dawn. Both the twilights are called **सन्ध्या** the evening being distinguished as **पश्चिमा सन्ध्या**—at **प्रदोष** all householders adore Lakṣmí the goddess of fortune, prosperity and luck. But before so doing in Bengal amongst the Káyasthas and Bráhmaṇas a haphazard

idol or figure made of cowdung is placed on an old husking fan and the same is worshipped outside the gate by the priest who does so with his left hand (awkward) and generally dark and negligible flowers or torn hair are offered. The same figure is then cast outside the precincts of the homestead with the music of a broken winnowing fan beat by sticks. He accompanies the dismissal, विसर्जन with certain Vedic and Pauranic mantras. The priest then purifies himself by washing his feet and hands, etc., and then entering the house begins the worship of Lakṣmi. Lakṣmí is annoyed with harsh and heavy notes, the ordinary bell is forbidden as well as the gong. Her favourite music is that of the conch-shell which imitates the trumpeting of the elephant. हस्तिनादप्रबोधिनीं such is recited in the famous Srí or Lakṣmí Sukta (hymn), generally said like several other Suktas such as the Rátri Sukta, the Pavamáni Sukta as प्रक्षिप्त or खिल. What it might originally have been it has been so universally accepted as a Vedic hymn that at this date, its authenticity need not be doubted.

हिरण्य वर्णां हरिणीं सुवर्णरजतस्रजाम् । चन्द्रां हिरण्मयीं लक्ष्मीं जातवेदो मआवह ॥ + + + अश्वपूर्वां रथमध्यां हस्तिनादप्रबोधिनीम्

The term जातवेद brings Śrí or Lakṣmí near to Agní (Fire)—(mining, mines, etc. ?) (धनमिच्छेत् हुताशनात् ?). Both the conch-shell and Lakṣmí are said to have been raised from the sea. But Alakṣmí is the negative of Lakṣmí. Alakṣmí is said to have risen out of the churning of the ocean as Venom with Nectar, but the Viṣṇu Puráṇa has the following :—

ततः स्फुरत्कान्तिमती विकासिकमले स्थिता ।
श्रीदेवी पयसस्तस्मादुत्थिता धृतपंकजा ॥
तां तुष्टुवुर्मुदा युक्ताः श्रीसूक्तेन महर्षयः ।

Govinda Śástrí in his commentary of Átharvana-Rahaṣya वैनतेय सोमंपिब सोमं पिबतु वृत्रहा etc., says इतीदं व्याख्यानमग्निसन्निधौ जप्त्वा सर्वान् कामानवाप्नोति × × वैदिकाभावे प्रयोजनमनुद्दिश्येति न्यायेन तज्जपफलप्रदर्शनस्योन्मत्तप्रलाप इवाप्रामाण्यापत्तेः । But श्रीसूक्तविशेषस्तु मेरुतन्त्रे चोक्तः etc.

The Vedik hymn recited in casting out the dung idol of Alakṣmí is

प्रपतेतः पापिलक्ष्मि नश्येतः प्रामुतः पत । अयस्मयेनांकेन द्विषते त्वासजामसि ।
एकंशतं लक्ष्म्योऽमर्त्यस्य साकं तन्वा जनुषोऽधिजाताः ॥ etc.

Fly away hence oh sinful Lakṣmí, cease, leave this and that, with an iron grip I fasten thee to our enemy. A hundred Lakṣmís are

born with the body of a man ; of these we drive away those which are most unlucky. The Pauranic is

अलक्ष्मीस्त्वं कुरूपासि कुत्सितस्थानवासिनी ।
सुखरात्रौ मया दत्तां गृह्ण पूजाञ्च शाश्वतीं ॥
दारिद्र्यकलहप्रिये देवीत्वं धननाशिनी ।
याहि शत्रोर्गृहे नित्यं स्थिरा तत्र भविष्यसि ॥
गच्छ त्वं मन्दिरं शत्रोर्गृहित्वा चाशुभं मम ।
मदाश्रयं परित्यज्य स्थिता तत्र भविष्यसि ॥

Alakṣmí as stated above rides a donkey but Sítalá the tutelary goddess of small-pox and other cuticular eruptions is also seated on an ass. There is no doubt the tradition that horses are not affected by small-pox and that their contiguity is prophylactic with which object, horses, asses and mules are fed with soaked gram. The donkey as a bearer of the goddess of want, poverty, famine and impecuniousness is evidently assigned as a sign of disrespect. Amongst the Muhammedan bigots there is a veiled insult when some of them compare the Burrák of Muhammad with the donkey of Jesus. In some part of the country the Baniyás must once at their marriage ride an ass and the brides of all castes must receive blessings from a washerwoman who keeps it.

In the Padma Puráṇa where the origin of Alakṣmí is described the gods are said to have assigned her territory over those men who eat cakes of sesamum, some varieties of gourds, mushrooms, swine, etc. But two fruits **बेल** and **श्रीफल** are also included as forbidden. What the author meant by those has to be seen. The Bel is Ægle marmelos a good and saintly fruit and the Śríphala though with the Bengalis is identical, only the selfsown wild variety known as **श्रीफल** always of a smaller size and filled with a pungent gum. **श्रीफल** has however at other places been described as a favourite fruit of the gods. **श्रीफल श्रीनिकेतोसि सदा विजयवर्द्धन** and at another **श्रीशैलशिखरे जातः श्रीफल श्रीनिकेतन.**

NARADA AND ALAKSMI.

अलक्ष्मीं कृष्णवर्णां द्विभुजां कृष्णवस्त्रपरीधानां ।
लौहाभरणभूषितां सर्कराचन्दनचर्चितां गृह-
संमार्जनीहस्तां गर्दभारूढां कलहप्रियां ॥
अलक्ष्मीस्त्वं कुरूपासि कुत्सितस्थानवासिनी । सुखरात्रौ मया दत्तां गृह्ण पूजाञ्च शाश्वतीं । दारिद्र्यकलहप्रिये देवि त्वं जननाशिनी । याहि शत्रोर्गृहे नित्यं स्थिरा तत्र भवि-

व्यसि । यदि त्वं मे महाभागे प्रीता भवसि सर्वदा । पुत्रबन्धुकलत्रेषु कदाचिन्नागमिष्यसि । गच्छ त्वं मन्दिरं शत्रो र्ग्रहीत्वा चाशुभं मम । मदाश्रयं परित्यज्य स्थिता तत्र भविष्यसि ।

The **लौहाभरण** is ornament made with other metals than gold and silver. Ornaments of brass are much used by poor women of several places of India with whom Tin and Zinc are as dear as gold. **গরিবের রাঙ্গই সোণা.**

सर्कर is sand-kankur. A house left unswept soon gets covered with dust which forms a substitute for sandalwood paste.

सम्मार्जनी—A brush, a broom to sweep with. A donkey however is said to be a favourite ride of **शीतला** the deity presiding over small-pox and other cutaneous maladies.

कलहप्रिय—Fond of disputing and quarrelling a cantakerous female.

It has to be enquired how the great sage **नारद** has come to be associated with quarrels and disputes. Bharatachandra the Bengali poet has the following about him :

নখে নখে বাজাইয়া নারদ মুনি হাসে।
কন্দলে পরমানন্দ নারদের ঢেঁকি।
আঁকশলী পোয়া মোনা গড়ে মেকামেকী॥
পাখা নাই তবু ঢেঁকী উড়িয়া বেড়ায়।—
কোণের বহুড়ী ল'য়ে কোন্দলে জড়ায়॥
সেই ঢেঁকী চড়ে মুনি কান্ধে বীণাযন্ত্র।
দাড়ী লেড়ে ক্ষণপড়ে কন্দলের মন্ত্র॥—
আয়রে কন্দল তোকে ডাকে সদাশিব।—
মেয়েগুলা মাথা কোড়ে তোরে রক্ত দিব॥
বেণা ঝোড়ে ঝুঁটী বাঁধি কি কর বসিয়া।
এযো সুয়া এক ঠাঁই দেখরে আসিয়া॥
ঘুরুলে বাতাস লয়ে জলের ঘুরুলে।
সেহাঁ কুল কাঁটা হাতে ঝটে এসো চলে॥
একঠাঁই এতো মেয়ে দেখা নাহি যায়।—
দোহাই চণ্ডীর তোরে আয় আয় আয়॥

Some gestures are current amongst certain classes of people which imply certain feelings : the snapping of the joints or cracking of the joints of fingers is often used to express curses, and women frequently while cursing crack their fingers, **আঙ্গুল মট্‌কে গালাগালী** which is as bad as cursing. The rubbing of the nails of the two thumbs produces a peculiar soft sound which is considered by many as inauspicious, foreboding

disputes, quarrels and ruptures amongst friends, etc. To exhibit one finger, the index finger, to anyone is fancied to cause strife between them.

The term Nárada has been derived from नार=man and दा=to give, one who gives instructions to men—a public instructor. Some however by that term understand *tradition* that which has been derived from men preceding. Whatever be its origin, this sage or Muni has been described in the Puraṇás as serving as a news-monger between the gods and Asuras and men and who not unoften foments quarrel. The husking lever which is worked by the foot, is a long piece of wood moving in a slot in a small post stuck in the ground which acts as the fulcrum. One end of it has a heavy wooden pestle rigidly fixed at right angles, and the other serves as the pedal. At each operation the pestle rises and comes down with a great force on the mortar which is made of stone and fixed in the ground below it, and in which the paddy is put. The thatched shed outside the house is generally resorted to for husking and pounding purposes and is a place of assemblage of neighbouring womenfolk.

The deity of strife disputed is invoked by Sadáśiva and is abjured in the name of चण्डी (चण्डी=कोपना the wrathful.) The women in this country in their disputes are sometimes seen to strike their foreheads on the doorsill or on the ground, a peculiar abjuration and cursing and sometimes so severely as to draw blood which they offer as unctions to the deity of strife. The presiding spirit of strife resides in the boundary lines of fields which are separated by stumps of वेना grass (शर—Saccharum Sara?) सेयाकुल is a wild thorny scandent variety of jujubes producing more thorns than berries, which are small and insignificant. These thorny creeperlike plants generally form hedges and the thorns which cover every part of the plant are hooked and if they happen to stick to one's body they cannot be extracted easily.

The Atharva Veda which teems with matters of sorcery, demonology, etc., has a whole hymn to अलक्ष्मी.

प्रपतेतः पापि लक्ष्मि नश्येतः प्रामुतः पता
अयस्मयेनांकेन द्विषतेत्वासंजामसि ।
आमालक्ष्मीः पतयालूरजुष्टाभिचस्कन्द
वन्दनेववृक्षम्

अन्यत्रास्मत्सवितस्तामितोधाः हिरण्यहस्तोवसुनोररणः ।
एकशतंलुदम्योऽ मर्त्यस्य साकं तन्वाजनुषोऽधिजाताः ।
तासां पापिष्ठा निरितः प्र हिण्मः शिवाअस्मभ्यं जातवेदो नियच्छ ।
एता एना व्याकरं खिलेगा विष्ठिता इव ।
रमन्तां पुण्यां लक्ष्मीर्याः पापीस्ता अनीनशम् ॥

The elder sister of Lakṣmí born from the churning of the ocean, was given in marriage to Uddálaka उद्दालक at whose place she could not stay as the Vedas were daily recited there. The above stanza begins with an adjuration "Fly away hence oh miserable Lakṣmí, perish hence, fly away from hence; with an iron hook we fasten thee to our enemy." The Puraṇás assign the सुखरात्रि the diwálí night as a suitable occasion for her worship. In Bengal, as stated above, a fetish of cowdung is made on a broken winnowing fan, and after worship it is cast away in a place where the refuse is generally thrown, accompanied with the beating of a broken winnowing fan. This is observed in the evening and then after proper ablutions the priest begins the worship of Lakṣmí the goddess of prosperity. The goddess is said to be so delicate as not to bear the ringing of a bell. The only music she likes is that of the conchshell. The Śrí-Súkta describes her as हस्तिनादप्रबोधिनीं; and as she is said to have been born of the ocean it is only natural that the music of conchshell would be pleasant to her. The sea, the ocean, the mine of gems and wealth: Does it refer to the sea-borne trade?

Uddálaka is said to have abandoned her under a Pipal tree (अश्वत्थ). The good and auspicious Lakṣmí her younger sister is said to pay her a weekly visit on Saturdays on which the Pipal tree should be worshipped. It is touched on that day. Has it any connection with the Bodhi-druma?

अपर्णा Aparṇá. This name is a synonym of Durgá, Párvati, the daughter of Himálaya (Amarakoṣa). The Puráṇas describe three girls of Śailarája the prince of hills (three graces?): Aparṇá अपर्णा, Ekapáṭalá एकपाटला, and Ekaparṇá एकपर्णा. They are said to have practised austere fervour तपस and their parent pleased blessed them with a boon. The girl who had not even tasted a leaf was dissuaded by her mother Mená with the word u उ + má मा = oh, do not, and was given to Rudra. रुद्राय प्रतिरूपाय उमां लोकनमस्कृतां। The Rámáyaṇa says that Gangá, and Umá

were only two sisters, both of Meru and Mená and both were given to Rudra. The Rámáyaṇa makes a mess of the two mountains, the Meru and the Himavat for we have—

शैलेन्द्रो हिमवान्नाम धातूनामाकरो महान् ।—
तस्य कन्याद्वयं जातम्.....
या मेरुदुहिता राम तयोर्माता सुमध्यमा
नाम्ना मेना मनोज्ञा वै पत्नी हिमवतः प्रिया
तस्यां गंगेयमभवज्ज्येष्ठा हिमवतःसुता । उमानाम्ना द्वितीयाभूत्.....

Perhaps they are identical.

Aparṇá, Ekaparṇá and Ekapáṭalá अपर्णा एकपर्णा and एकपाटला are said to be three sisters born of Mená the wife of Himavat; but the conception was due to the Pitṛs पितृणां मानसी कन्या. The Harivanśa says they were all ब्रह्मवादिनी and the eldest अपर्णा otherwise named Umá became Mahádeva's spouse. Ekaparṇá एकपर्णा was given to Asita-Devala असितदेवल योगाचार्य्य and the youngest पाटला the one who sustained herself in her austerity by taking only one एकपाटला a whole flower was given to जैगीषव्य.

It has to be considered whether एक पाटला means one who sustained herself by taking one Bignonia snaveolens flower or only one petal of the same. Bignonia has but one corolla, one petal which though full, cleft-bordered is with the throat campanulate.

In connection with the derivation of the term Umá, a term used in the Upaniṣads for Brahma-Vidyá, there is an anecdote given in them in which she is represented as more powerful than wind, fire and water and joined with S it becomes Soma, the crescent mark borne on the forhead of Mahádeva: mystically explainable for Mahadeva is said to be the most conversant with philosophic lore, ज्ञान.

In the Atharvan Sanhita we read—

एकाष्टका तपसा तप्यमाना जजान गर्भं महिमानमिन्द्रम् ।
तेन देवा व्यषहन्त शत्रून्हन्ता दस्यूनामभवच्छचीपतिः ॥
इन्द्रपुत्रे सोमपुत्रे दुहितासि प्रजापतेः ।

Further on she is represented as a daughter of Prajápati. Who is this Ekáṣṭaká ? What relation does she bear to the Ekaparvataka एकपर्वतक mentioned in the Mahabharata, or is there no relevancy in them ?

रम्यं पद्मसरो गत्वा कालकूटं अतीत्य च ।
गण्डकीञ्चमहाशोणम् सदानीरं तथैव च । एकपर्वतकेनद्यःक्रम.....

Aparṇá Ekaparṇá and Ekapáṭalá are sisters—the Graces were sisters, and they were also three in number.

VATUKA.

A series of *tantric* deities much made of in certain propitiatory observances and form a class of Devas, invoked and worshipped in Durga Puja, on the 8th and 9th days of the Devi-pakṣa with Digpálas, *i.e.*, regents of the quarters of the globe. They are invoked on the mystic square, called Sarvotobhadra, which is painted with coloured rice flour at a place to the east of the principal Ghaṭa घट. Vaṭu literally means a religious student, a lad fit to receive, or who has received, the sacrificial thread. वट Vaṭa or बट Bata for वटुक, for it has been seen spelt both ways, and there being not much observed distinction in the Bengali characters, both the terms mean to be large, powerful, able, বড় হওয়া. The term বটুক does not occur in the lexicon of Amara Sinha. He deals with বট্ (Bata) and it is counted under the names of truth. Perhaps hence, the origin of the vernacular বটে = Yes, so. Has it any connection with বাটে ! be it so ?

We have the बट in the following Rik :—

बलित्था पंवतानां खिद्रम्बिभर्षि पृथिवि ।

Sáyana has in explanation द्विरूपा पृथिवी चैषा प्रत्यक्ष देवतापि च । देवतोक्ता सा च सम्बोध्य वर्त्तते ।

In the Tantras, however, the Vaṭukas are said to be a class of Bhairavas, or rather one of the Bhairavas is called Vaṭuka Bhairava. As a part of certain religious observances, lads of Brahmaṇas and other classes are fed as Vaṭukas with Kumâris as virgins. Vaṭuka, or more accurately Vaṭuka Bhairava, is said to have a special mystic square, Yantra. Primarily, an equilateral triangle bounded by two larger equilateral triangles in reverse, thus producing a six-angled figure outside the triangle, the whole bounded by a lotus of 8 petals with 4 sopanas or gates. The verse is

धर्माधर्मादिभिःकृसपीठे पंकजशोभिते ।
षट्कोणान्तत्रिकोणस्थे व्योमपंकजशोभिते ॥

The Vámana Puráṇa describes in detail how the Bhairavas originated. They were eight in number. They were—

1. Vidyárája.
2. Kanesrája.
3. Nágarája.
4. Sachchhandarája.
5. Samvitarája.
6. Devarája.
7. Ugrarája.
8. Vighnarája.

They were all originated from the gore of Mahádeva. In the Brahma Vaivarta Puráṇa, a different set of Bhairavas is given, which is generally observed in the autumnal Durga Puja.

1. Mahá Bhairava.
2. Sanhára Bhairava.
3. Aṣitanga Bhairava.
4. Ruru Bhairava.
5. Kála Bhairava.
6. Krodha Bhairava.
7. Támrachúḍa.
8. Chandra chúḍa.

The Tantra Sára has a different list generally observed in Kálí Púja.

1. Aṣistanga.
2. Ṛisru.
3. Krodha.
4. Unmatta.
5. Kapâli.
6. Bhisanan.
7. Kapali.
8. Sanhára.

Again each Śakti in the Tantras has a separate Bhairava assigned to her.

1. Mahákála, to Kâli, Dakṣina.
2. Aksobhya to Târâ.
3. Siva to Tripura sundari.
4. Tryamvaka—to Bhuvana sundari.
5. Kavandha to Dhumavati.
6. Ekavaktra to Bagalámukhi.
7. Matanga to Matangi.
8. Sadáṣiva to Viṣṇu to Kamalá.
9. Maheṣvara to Annapurná.
10. Nárada to Durga

In connection with the Bhairavas, Baṭuka or Vaṭuka being one of them, the Kṣetrapála may be mentioned. The term literally means the protector of the field. Amara derived the term **क्षेत्र** from **क्षीयते निवसतिअत्र.** The compound term **क्षेत्रपाल** does not appear in the earlier books: a **क्षेत्रपति** is a lord of a field. Its other grammatical form, however, has been used as one of its synonyms, for we have **क्षेत्रपं कर्णयोर्मध्ये क्षेत्रपालं हृदि-न्यसेत्।** This is mentioned under Vaṭuka Bhairava liturgy.

KṢETRAPALAS **क्षेत्रपाल.** They are *tantric* modifications of Siva, or more accurately of Bhairava. They are one less than fifty in number, and are differentiated by the differences of **मातृका बीज** kyriologics.

अघरश्चापकुम्भश्चइन्द्रस्तुतस्ततःपरः।
ईड़ाचारश्चोक्थसंज्ञउन्मादऋषिसूदनः॥

ऋक्षमुक्तोलूकेशलूकश्चैकदंष्ट्रकः ।
ऐरावतश्चौघबन्धुरौषधेशस्तथैवच ॥
अञ्जनश्चास्त्रवारश्चकवलः खरुखानलः ।
गोमुख्यश्चैवघण्टादोउन्मनाश्चण्डवारणः ॥
छुटाटोपोजटालाख्यो भृंकारश्चजदुश्चरः ।
टंकपाणिस्तथाचान्यष्टानबन्धुश्चडामरः ॥
टक्कारवोणवर्णश्च तडिद्देहस्थिरस्तथा ।
दन्तुरो धनदश्चान्योनतिक्रान्तः प्रचण्डकः ॥
फट्कारो वीरसंघश्च भृंगाख्यो मेघभासुरः ।
युगान्तो रौद्ररूपश्च लम्बोष्ठो वसुमांस्तथा ॥
शूकनन्दः षडालाख्यः सुनामा ह्रम्बुकस्तथा ।

The are all मातृकाचरयोनिका.

The Dhyána, as given in the Tantras, leads us to the figure of a god of the Mahádeva genus. He has 3 eyes, his head carries a mass of matted hair (जटा). He is blue or dark coloured. He carries a human skull and a club and is dressed in red clothes, a veritably formidable Mahádeva, fit to strike terror, not unlike the scare-crow which is raised or erected in fields to protect them from jackals, etc. In Bengal, these effigies, generally made of straw, are covered on the top with a sooty cooking vessel (হাঁথী-কেলেহাঁড়ী) and spotted with bright lime marks which simulate the eyes, etc., and, from its extended arms are hung empty pond muril-shells from bits of palm leaves which, striking against each other by the slightest breeze, make a peculiarly weird and eerie noise. The Dhyána says, his girdle has a string of little tinkling bells. This form of dressing is seen in the mendicants of the अलच, अलक्ष्मी class who parade the village lanes vociferating dreadfully. But what the ear-rings of white mustard mean has to be ascertained सितसर्षपकुण्डलधरं.

Some of the names are *tantric* combinations and they carry meanings fancied to be known to the initiated only.

In a field a pot of water आपकुम्भ is a relevent thing ; and, as Indra is the distributor of rains, a Kṣetrapála, adored by Indra, is also desirable. *Śakrothána* शक्रोत्थान festival, now almost obsolete, is decidedly one of the cultivators, and its memory is preserved by them raising

in the centre of the field, a standard which is worshipped with flowering spikes of the **काश** grass, a wild variety of Saccarum antiquorum. **हृडा**=praise and **उक्थ** is a stanza of 4 lines, a hymn ; **सूदन** is destroyer as well as the beloved one. **ऋमुक्त** in this *tantric* combination the **ऋ** alone is explainable for **ऋ**=**भैरव**, terror. **लृ** means divine nature ; **रूपक** is a drama, but **रू** in algebra is used to mean a known quantity.

One-tusk : Ganesa is represented with one tusk and herein the Kṣetrapálas come under **गणदेवता**. Airávata is the divine elephant. Aghavandhu is a friend in inundation. Auṣadhika is the lord of drugs. Añjana, the elephant of the West, an *Astravára* is a soldier, a guard, Kála is Time, Tempus. Kharukháuala, a *tantric* expression *kham* being one desirous of improper things and is not unoften applied to Śiva, for he lives like a fool, an idiot. Gámuka is a locomotive, but Gámukhya must mean the chief of cattle or some such thing. Ghantáda is one who swallows a bell, a swallower in lumps. The combination ṇa ङ Chandaváruṇa (Chanda) is terrific. Varuṇa may mean an elephant or a buffer.

In the Tantras, Kṣetrapála, a variety of Bhairava, is the doorkeeper of the western gate of a temple **पश्चिमद्वारपाल**.

गणेशं बटुकं चैव क्षेत्रपालञ्च योगिनीः ।
पूर्वादि क्रमयोगेन द्वारपालान् प्रपूजयेत् ॥

The terms used in offering oblations to **क्षेत्रपाल** are peculiarly mystic **विद्विषि सुरू सुरु भञ्जय भञ्जय तर्जय तर्जय विघ्नप्रद विघ्नप्रद** or **तुरु तुरु सुरु सुरु जम्भ जम्भ हन हन** and the oblatory cake should contain stiff and tough meat, masticateable meat, which is much valued by the *pandás* of this place.

In the Bṛhannadikeṣvara Puraṇa, under Durgá Puja, the Vaṭukas, Bhairavas and Kṣetrapálas are invoked on the magic square. The Vaṭukas named are **सिद्धपुत्र वटुक समय पुत्र वटुका देवी पुत्र वटुका ज्ञान पुत्र वटुक सहज पुत्र वटुका.** They are all addressed in the plural form. In the **पद्धति**, the following Bhairavas are adored **असितांगभैरव । रूरूभैरव । चण्डभैरव । क्रोध भैरव । कपाली भैरव । संहार भैरव । भयंकर भैरव** and amongst the Bhairavîs only **त्रिपुर भैरवी** and **भीषण भैरवी** are mentioned. Perhaps the manuscript accessible is defective.

The **क्षेत्रपाल** in the above liturgy in front of the Goddess Durgá **दैन्यग्रे** are **हेतुक क्षेत्रपाल** in the south-east corner **अग्निवेताल क्षेत्रपाल** in the east

अग्निजिह्वा क्षेत्रपाल in the north-east त्रिपुरघ्न क्षेत्रपाल in the south कालक्षेत्रपाल in the south-west कराल क्षेत्रपाल in the west एकजंघा क्षेत्रपाल in the north-west भीमनाद क्षेत्रपाल. The दिग्पाल Dikpálas follow. They are differently named under the white flag in the east इन्द्र सूर्य्य तिथि नक्षत्र योग करणाः under the red flag अग्निहरिशुक्र गणपति under black flag in the south नैऋत क्षेत्रपाल राहु केतु under white flag(?) in the west वरुण गरुड़ ऋषीः under yellow flag in the north-west वसु ऋतु सोम कामदेव under blue flag in the north बुध कुवेर, पर्वत पृथिवी under grey flag in the north-east ईशान गुरू.

VAGALA, VAGALAMUKHI, BAGALA.

The Tantras do not make much difference between the two वकार and at places they are interchanged though in the Śikṣa, it is said to be दन्त्योष्ठो वः स्मृतो बुधैः। But in the वर्णोद्धारतन्त्र, it is described as having the form of a triangle ; the Bengali character ব.

कोणत्रययुतारेखा ब्रह्मविष्णुशिवात्मिका।

Bagalamukhi is one of the 10 Mahávidyas, incarnations or manifestations of शक्ति energy. In the Puráṇas, the genesis of the 10 is peculiarly described. This manifestation is invoked rather more frequently than the others. The ten manifestations collectively known as दशमहाविद्या of the female energy शक्ति are *tantrika* rejoinders of the दशावतार of the Viṣṇu described in the Puráṇas and authors have identified some of the विद्या with some of the Avatâra. The imprecatory kyriolagies used in the worship of Vagalamukhi are supposed to be useful in these days of protracted litigations ; and whenever there is any case in any of the law courts of vital importance, the well-to-do not unoften are imposed by the Pandits and resort to अभिचार and the most important of the imprecatory malevolent spells and magics based on Atharvana Sanhita to produce mental-aberration of the presiding judges and of the counsels and pleaders and witnesses of the opponent.

The Todala तालड़ तन्त्र explained what female manifestations of energy represent what incarnation of Viśṇu.

तारादेवी मीनरूपा बगला कूर्ममूर्त्तिका।

....

महालक्ष्मीर्भवेत् बुद्धो दुर्गा स्यात् कल्किरूपिणी॥

.....

स्वयं भगवती काली कृष्णमूर्त्तिसमुद्भवा।

These lines, no doubt, establish the priority of the incarnations of Viśṇu mentioned in the earlier Puráṇas.

Vagalamukhi is said to be a Brahmastra, a weapon infallible when applied against opponents. In the Tantras, this particular observance is ostensibly disclosed for the benefit of the adorers,

साधकानां हितार्थाय स्तम्भनाय च वैरिणाम् ।

for the stupefaction of enemies ; by which the tongue is paralysed and the legs are spiked, makes insensible.

She is yellow coloured, yellow clad, bedecked with garlands of yellow flowers, yellow ornamented, holding a mighty club in one hand and the enemy's stretched tongue with the other. Why yellow is her favourite colour and why turmeric beads are used in her worship are matters of enquiry. Yellow is the spectral band of sodium the most plentiful of the elements. But in the Vedas we find that season of autumn **शरत**, the "fall" of the Western philosophers, strews the ground with ripe yellow leaves. In describing this season the hymn runs—

अक्षिदुःखोत्थितस्यैव । विप्रसंन्ने कनीनिके ।
आङ्क्त्रेचाग्रहणं नास्ति । ऋभूणान्तन्निबोधत ॥
कनकाभानि वासाꣳसि

In the rains sore-eye prevails, and, on its cessation, in autumn, the same is relieved. In autumn, there are no fogs to haze our eye-sight. The dress of the season is gold colored : this season is said to be life-giving. But in the **आयुष्यसूक्त** hymn, which is styled vital or life-preserving, we have **जीवेम शरदंशतं**, May we live a hundred autumns.

Diverse charms or *mantras* are given in the Tantras for the observance of this imprecatory ceremony **ओं ह्रीं बगलामुखि सर्वदुष्टानां वाचं मुखं स्तम्भय जिह्वां कीलय बुद्धिं विनाशय ह्रीं क्लींॐस्वाहा** a rather too long a charm. Following the procedure of the Vedic hymns every *tantric* charm or *mantra* has its Ṛṣi, the seer, who is supposed to have received the *mantra* revealed to him. **नारद** the sage presiding over disputes is its Ṛṣi. The metre is said to be **त्रिष्टुप्**, but the letters of the charm do not suggest that metre. The *tantric mantras* have excelled the Vedic, which have only the Ṛṣi, the metre **छन्द**, the deity **देवता** and the use **विनियोग**. The Tantras add the Vija, the Kyriolagic syllable, and **शक्ति** energy or potentiality.

The letters of the said charm or *mantra* are split and applied to several parts of the body, thus on the head obeisance to Om; on the forehead obeisance to Hrim ह्रीं, on the right eye obeisance to वं Vam, on the left eye, obeisance to गं and so forth. Oblations of salt with yellow orpiment and turmeric are said to stupefy the enemy; at least it may stupefy the priest.

The आवरणदेवता or surrounding divinities are सुभगा, भगसर्पिणी, भगवहा भगसिद्धा, भगवातिनी, and भगमालिनी besides विजया, जया, अजिता, अपराजिता, स्तम्भिनी जम्भिनी, मोहिनी, आकर्षिणी भैरव, इन्द्र, वज्र An earthen or clay figure of a bull has to be modelled; the clay to be taken from a reverse by revolving potter's wheel,

कुम्भकारस्य चक्रस्य भ्रमतो विपरीततः ।

मृत्तिकां समुपादाय etc., and this reverse process is observed in telling the beads.

Like Vagalámukhi, Vaṭukas are worshipped also for malevolent purposes, being kids one step forward makes them cads, etymologically a faggot is called a kid; is it because boys are noted fire-brands, to kid is to hook, to play as a boy-frolic, nothing serious. Are there not imps in the western countries of old? The Vaṭukas are adored both ways. They are propitiated so as not to go against the worshipper like Kṣetrapálas for the Tantras say—

क्षेत्रपालमसंपूज्य यः कर्म कुरुते क्वचित् ।
तस्य कर्मफलं हन्ति क्षेत्रपालो न संशयः ॥

for they mischievously interfere with ceremonies and observances.

The sages of old, as they used to reside in wilderness, outside of cities, they were often interfered with by the meddling beings. In the Vedas, such imprecatory and propitiatory observances are noted, which the later liturgy has simplified in the भूतबलि offered to वेताल, पिशाच, राक्षस, सरीसृप all विघ्नकारः intruders and hinderances of sacrifices and ceremonies. The idea had a hold of the earlier people, they, no doubt, suggested unseen evils in dreams and inauspicious sights. Aranyaka is a Brahmaṇa adapted for wilderness, and in its first chapter it has hymns for the protection of the place of sacrifice as well as those to drive away evils from the place

विशीर्ष्णीगृध्रंशीर्ष्णींञ्च । अपेतो निर्ऋतꣳहथं ।
परिबाधꣳश्वेतकुक्षं । निजङ्घꣳ शबलोदरं ॥ etc,

These and others of a vile nature such as

ईर्ष्यासूयेबुभुक्षां । मन्युंकृत्याञ्चदीधिरे । etc.

विशीर्ष्णी literally means one decapitated, a headless a **कबन्ध**, and Sáyana has interpreted the term **शिरोरहितां**, but others understand by it one who has not the "pig-tail", the "top knot," the **शिखा** that tuft of hair which every Arya has to keep as a distinguishing mark from the non-Aryas who are like the Kambojas and Pahlavas extradited. The Hindus, or the Aryas of India, had some peculiarities of their own preserved amongst them as identifying their nationality and cult. The keeping of this **शिखा** is one of them : they alone use ointments and unguents after bath **अनुलेपनं** which generally consisted of Sandal wood and Aguru wood paste with musk and saffron. **चन्दनागुरुमृगमदकस्तूरैः सर्वांगं अनुलिप्य** and clad in new clothes bleached and not **कोरा** unbleached. **नवेवाससी परिधाय** (one must have at least two, *viz.*, the waist-piece and the scarf) is entitled to officiate in religious observances.

विशीर्ष्णी coming immediately before **गृध्रशीर्ष्णी**, which literally means a head, bald or with sparse hair, like that of a vulture, means without the **शिखा**. The shaving away the **शिखा** removes him from the house-holder society : he is a **मुण्डा** a shaven monk, who is not allowed to approach a sacrificial ground and who should not be seen whilst observing a Śráddha ceremony to the manes. **निर्ऋति** is a Rákṣasi unlucky (**अलक्ष्मी**). **परिबाधकादित्तामका निर्ऋति सम्बन्धिनः पुरुषाः** they are literally obstacles and hinderances. **श्वेतकुक्षि = श्वेतवर्ण कुक्षियुक्तं** those who have white bellies (lepers ? but coming before **शबलोदर = शुक्लवर्ण मिश्रितोदर**, it must mean some other malady (dyspeptics ?) **ईर्षां = गुणानामसहनं** and **तेपुदोषारोपः = असूया** *i.e.*, revilers **बुभुक्षा = अन्नाभावेन बाधा** the hungry, **मन्युः = अस्मद्विषयेक्रोध** and by **कृत्या** ; Sáyana understands those who resort to magic against us malevolently **अभिचार दीधिरे = दीपयन्ति** those who aid, abate and excite others to such actions. We find also such things as birds of omen a dark and foul **किंशुका**. The following *tantric* stanza unites them all :—

गणेशं वटुकञ्च क्षेत्रपालंच योगिनीः ।
पूर्वादिक्रमयोगेन द्वारपालान् प्रपूजयेत् ॥

Sacrifices are offered to the Vaṭukas for victory in wars.

अनेन बलिना हृष्टो वटुकः परसैन्यकं ।
सर्वगणेभ्योविभजेच्चामिषंक्रुद्धमानसः ॥
एवंकृते परबलं क्षीयते नात्र संशयः ।

The procedure is thus described :—

पूर्वं विघ्नंदुर्गां समाराध्य बलिं दद्यात् ।
शाल्यन्नं पललं सर्पिर्लाजचूर्णानि शर्कराः ॥
गुड़मिक्षुरसापूपैर्मध्वक्तैःपरिमिश्रितैः ।
कृत्वाकवलमाराध्यदेवंप्रागुक्तवर्त्मना ॥
रक्तचन्दनपुष्पाद्यैर्निशितस्मै बलिं हरेत् ।
....
बलिप्रदानसमये रिपूणांसर्वसैन्यकं ॥
निवेदयेद्बलित्वेन वटुकाय विशिष्टधीः ।

The *mantra* is

शत्रुपक्षस्य रुधिरं पिशितञ्च दिनेदिने ।
भक्षयस्व गणैःसार्द्धं सारमेयसमन्वितः ॥

A great many other female spiritual beings supposed to inhabit the empty space are also connected with the Vaṭukas or such malevolent observances as those of Vagala. The principal Kyriologic of Vagala being of or HL. ह्लीं that of the Vaṭukas is HR ह्रीं. And as in Vagalamukhi *tantric mantra*, we have similar mention of the Ṛṣi. ऋषि, metre छन्द, etc. The seer or sage of this mantra is said to be बृहदारण्यक the extensively-wild-Seer, and the metre गायत्री To the kyriologic ह्रीं, a व is added, being perhaps the initial of Vaṭuka. The Vaṭukas being boys they are known by the names of their mothers डाकिनी, राकिणी, लाकिनी, काकिनी, साकिनी, हाकिनी, मालिनी, देवी, उमा, मातृका, ऊर्द्ध्वमुखी, अधोमुखी, ब्रह्माणी, माहेश्वरी, वैष्णवी, कौमारी, इन्द्राणी, महालक्ष्मी, वाराही, चामुण्डा, etc., and the Vaṭukas are invoked as डाकिनी पुत्रान् वटुकान, etc. We have रुद्र पुत्रान् वटुकान् besides such Vaṭukas as हेतुक, त्रिपुरान्तक, वेताल, वह्निजिह्व, कराल, कालान्तक, एकपाद, भीमरूप, अचल चाटकेश्वर, and and also such existences as दिव्ययोगीश accompanied by his or its योगिनी—अन्तरिक्षयोगीश with spouse योगिनी and भूमिष्ठ योगीश with consort. A whole host of tantric entities which are little known to the generally accepted Puráṇas amongst the Hindus.

राकिणी. Is it from राक्षस, or from राका, night? लाकिनी is not known to other books. काकिनी. does it mean a lame, a legless imp? साकिनी. Does it mean those imps who are gregarious? हाकिनी from हा to wander about, the roaming horde. Of all these the डाकिनी is

known to ordinary Sanskṛt authors as a female imp or evil spirit. The Bengali derivate of the word is ডাইনি, a witch, and its masculine is বোক্কশ=a wizard, perhaps some corruption of **राक्षस**. **मालिनी**, the female, florist is one of the names of Durgá.

The whole thing is a wilderness of thorns and brambles without system or method, not familiar even to the wide awake, far seeing, initiated who halt in the first open space they find and think not of the surrounding impenetrable forest. Frail man! he is attacked from so many sides and from such unseen quarters, with such unseen and unexpected missiles as appear to be nectar-smeared. They figure under various names, scientific, pseudo-scientific, psychic and pseudo-psychic. It is no good to say that the "weapon of the beetle-browed men robs you of your will power." It is not sleep which the passes produce of the body but of the nerves, which strong faith-Will, induces on the mind. It is older than 1843 when the word expressing that so-called potent art was named. Have we not amongst us the old method of ignoring venom and poison—"বল্ নেইবিষ" (say, there is no poison) and so forth. It is a psychological truth which "ministers to a mind diseased" and it has proved most efficacious only in those who yield to it, who believe in its efficacy. The mystic works of all times and countries make mountains out of mole-dung: make plantain trees of fat fingers. In certain forms of fevers the patient fancies himself awfully swollen so as to feel tight in the most spacious halls: it is of the kind of the yellow-tinted nature to a jaundiced eye.

भैरव, भैरवी. Literally terrefic, an inferior manifestation of Śiva and its feminine form. Amara Sinha does not mention **भैरव** as a name of Mahádeva or as one of the gods. It occurs with **रौद्र** as formidable and terrific. **रुद्र** is one of the synonyms of praise. **स्तोतृनामानि** from **रुत्=शब्दः—स्तोत्रलक्षणशब्दवान् इति अर्थः।** But in the plural form **रुद्राः**, they are with the Maruts, counted as **मध्यस्थानदेवता. रुद्रः** is **रौतिहति सतः सरिस्तनयित्नुशब्दं करोति** the roaring thunder, or it has been derived from **रोरूयमाणे द्रवति इति वा**, *i.e.*, **शब्दं कुर्वाणो मेघोरस्थो द्रवतीति**, it pours immediately a ter a thunder clap. Commenting on the passage, Yáska says **सर्वे ये नो द्विषन्ति दुर्द्धियः** By **दुर्द्धिय** he says **पापधियः** *i.e.*, **पापसंकल्पा** and they are **रुद्राः**. In the **मैत्रायणी शाखाः—देवताभिधान निर्वचनान्तराणि उपेक्ष्याणि**. And in explaining the Rk. **इमा रुद्राय स्थिरधन्वने गिरः क्षिप्रेषवे द्रवाय।** etc., the attributes

of Rudra are स्थिर धन्वन = दृढधन्वन्=दृढ़धनु क्षिप्रेषव = शीघ्रेषवे अषाढ़ = अनभिभूत, which are all qualities of a good warrior and this stanza is recited in शूलगव यज्ञ where the sacrifice is roasted for beef steak. शूलगवादि are रौद्रयज्ञ. Enquiring as to the number of रुद्राः we have कतमे रुद्रा इति दशमपुरुषे प्राणा आत्मैकादशस्तेयदा अस्मात् शरीरान्मन्यादुत्क्रामन्ति अथ रोदयन्ति तद्यद्रोदयन्ति तस्मा द्रुद्राइति ।

The Maruts are said to be offsprings of रुद्र ।—आरुद्रास इन्द्रवन्तः सुजोषसो, etc, hard and pinching winds.

In the above रुद्रास = रुद्रपुत्राः such is the interpretation of Sáyana ; in commenting on इदं पित्रेमरुता मुच्यत वचः he says च मरुतामेव रुद्रपुत्रत्वमाह इदंस्तुतिलक्षणं वचः मरुताम् एकोनं पञ्चाशत् संख्यानांदेवविशेषाणाम् पित्रे जनकाय रुद्राय ईश्वराय इच्यते, etc. This affinity has been amplified in the Puráṇas which connect Hanumána as महावीर, a manifestation of Śiva, though born of पवन. The same affinity subsists in the legends of Bhíma the Páṇḍava who was born of पवन also. But in the कुचुनीपाडा legend Mahádeva is addressed by Bhímasena as his maternal uncle, मातुल when his services are impressed in the cultivation of rice, etc. The Bengali small poem entitled शिवसंकीर्त्तन deals in detail with the amours of Mahádeva with Párvati appearing as a Koch girl. It is interesting to find that in all these labyrinths of mythological legends the identity of the terror of the thunderbolt and rain and the winds and Indra peeps out occasionally, which on cursory reading appears to be inconceivable.

To these Vedic and Paurāṇic metaphors and allegories, the tantras have added a heap which shrouding the original has disfigured every one of them. There are the Sampatprada Bhairava, the wealth-giving, the Kauleśa Bhairava, the Bhairava lord of the Kaulas, deep in mystic tantra. They are all masculine consorts of भैरवी of such names :— 1 त्रिपुराभैरवी, 2 सम्प्रतप्रदाभैरवी, 3 कौलेशभैरवी, 4 सकल सिद्धिदाम भैरवी, 5 भयविध्वंसिनी भैरवी, 6 चैतन्यभैरवी, 7 कामेश्वरी भैरवी, 8 षट्कुठा भैरवी, 9 नित्या भैरवी, 10 रुद्रभैरवी, 11 भुवनेश्वरी भैरवी, 12 अन्नपूर्णेश्वरी भैरवी. To these may be added the several Gaṇeśas, *viz.*, 1 महागणेश, 2 हेरम्बगणेश, 3 हरिद्रागणेश, 4 चौरगणेश, 5 उच्छिष्ट गणेश.

The Bhairavas, Bhairavis, Vaṭukas, Kṣetrapálas and Gaṇeśas all of tantric cult with the endless Yoginis and other Vidyás specially treated up in fragmentary works form an impenetrable labyrinth. To which are perpetually settling down sediments of the noviciate either in wisdom or faith ; what is peirastic is accepted as conclusive and the novercal becomes maternal producing a composition as heterogenous

and injurious, the original doctrines, cults and deities are forgotten or are painted with hideous colours so as to change their very nature. Apotheosis is as general now as in the middle ages, but the elders of those times knew how to distinguish the metal from the dross. Every tyro becomes a savant and a day is assigned for the celebration of his nativity even near Calcutta on the right bank of the river close to the missionary quarters of the Bhotan Buddhists.

The evolution of words, and thence of ideas which such words imply or convey, is a natural process and is a desirable study. It suggests explanations towards the clear understanding of the cult of the Hindus. Logic and etymology help us a great way.

Ganeṣa. **गण** is a multitude which suggests counting and hence stands for a class, a genus, a tribe. **गणेश** is the lord of **गण**. But **गणदेवता** a deity of a class such as an **आदित्य**, a **रुद्र**, a **वसु**, etc. Mahádeva, having a large retinue as **रुद्र**, is called **गणेश**. But Mahádeva has a superintendent of his host of followers, and he is **गणेश**.

In **जप**, repeating or muttering prayers, when the counting is done on the fingers or rather the phalanges between the joints, the tantras direct that the fingers of the hand be kept tightly attached to each other and if the fingers are not close, the telling, the counting, the **जप** oozes out between the interstices and the same are received or appropriated by a **गणेश** who because of his misappropriation, is called **चौरगणेश** the "lord stealer of counting"

Yáska counts **गण** as the 38th name of speech. **घोष** being the 30th. Skanda Svámi says **उच्यते इति वाक् इन्द्रियम्, तत्कार्य्यः शब्दोप्युच्यते इति वाक्—उच्यते अनया अर्थः इति वाक् स्तनयित्नु लक्षणा मध्यमिका साप्युच्यते इति वाक् तदधिष्ठात्र्यपि देवता वागिष्यते।**

And **गण्यते यागणः** we have it in the Rk **ऋबीसे अत्रिं मश्विनावनीत मुन्निन्य थुः सर्वगणंस्वस्ति। ऋबीसे पृथिव्या मग्निरन्तरौषधिवनस्पत्विन्नृतमुन्निन्यथुः सर्वं-गणं सर्वनामानं गणो गणना गुणश्च यद्वृष्ट ओषधय उद्यन्ति प्राणिनश्च पृथिव्यां तदश्विनो रूपं तेनैतौ स्तौति** Kṣirasvámi says **गणः गणनात् सहि गण्यते वसुसंयोगात् गुणश्च गुणोपि गणनादेव। असावपि हि गणयत एव—द्विगुणः-त्रिगुणः** and so forth.

Is it not said **महान्तमात्मानमेकमात्मानं वसुधामेधाविनो वदन्ति।** founded on the Rk **महान्नमात्मानमेषर्गणः प्रवदन्तीन्द्रं मित्रं,** etc ?

The kyriologic of **गणेश-गणपति** is the initial letter **ग** with a nasal sound which is **गं**. Its energies are (1) **तीव्रा** from **तीव** to be large, hence endless and pungent or hot; (2) **ज्वलिनी** the flaming, blazing; (3) **नन्दा**

happiness, prosperity ; (4) भोगदा enjoyment, wealth from भुज to eat ; (5) कामरूपिणी beautiful, desirable form ; (6) उग्रा the wrathful, the term has been traced to उच to accumulate a natural spouse of गण ; (7) तेजोवती ; (8) सत्या is a name of सीता wife of Rámachandra ; and (9) विघ्ननाशिनी. The Ṛṣi or seer of this mantra is said to be in the tantras गणकऋषिः the calculator. He is described as red as vermilion, having three eyes, pot-bellied, with four arms, holding a tusk, a noose, a hook or goad and इष्टानि. What does इष्ट mean ? Is it the elephant-trunked being decorated with snakes and red clothed : a hideous figure no doubt. His retinue consists of (1) वक्रतुण्ड awkward-mouthed, (2) एकदन्त one-tusked, (3) महोदर big-bellied, (4) गजानन elephant-faced, (5) लम्बोदर big-bellied, (6) विकट large-toothed all etymologically connected with the figure.

Like the विमक्तयः mentioned under अग्नि the tantras have made similar imitations in the न्यास in the mystic lotus गां, गीं, गूं, गैं, गौं and गः varying them with final नमः, स्वाहा, वषट्, कवचायहूं, वौषट् and फट् .

But Mahá Gaṇeśa, महागणेश the elder or the Greater Gaṇeśa has a long kyriologic of 28 letters beginning with the praṇava and then ह्रीं, श्रीं, क्रीं, क्रौं, ग्लौं गं गणपतये वरवरदसर्वजनंमे वशमानय स्वाहा. Amen to Gaṇapati, the best of propitious, may Agni bring all beings under my control स्वाहा a magical charm to enchant with. It is believed that this observance is likely to so obsess as to tame and enchant whomsoever one desires. ह्री = bashfulness, this letter with a nasal twang ह्रं is the kyriologic of Máyá Illusion and हृ = to accept, to receive from which हृत् the heart. श्री + भय = base. आश्रय, the vessel in which all that is taken in is kept. धृ = to hold. ध and ह have been seen to interchange. In the Vedic mantras ध (dha) and घ (gha) have been also seen to have interchanged.

In the Táṇḍya Mahábráhmaṇa, Sáyana in explaining सगरा असि बुध्नयः says सगरा, गरसा गरणेन हविर्भंचणेन सहिता बुध्नयः मूले भवश्चासि, etc.

In the Taittiriya Sanhitá explaining यानावंह उशतो देंवदेवान्तान् Sáyana says हे अग्ने देव उशतो हवींषि कामयमानान् यान् देवान् वहः आवहः वर्णव्यत्यात आहवः आहूतवानसि etc.

Again तुरंयादित्यसवंनं तइन्द्रिय मातंस्थावसूतं द्रिवि । etc. Sáyana says तृतीयमित्यस्मिन्नर्थे वर्णव्यत्ययेन तुरीय शब्दः, प्रयुक्तः ।

Under वायव्यादिकाम्यपाशवे we have वायुमेवस्वेनं भागधेयेनोपधावति

The commentator says श्वेतपशुष्वतिप्रियत्वाद्वायोः स्वकीयो भागः स्वार्थे ध्येय प्रत्ययः यद्वा वर्णव्यत्ययेन दातव्यत्वमुच्यते । etc.

Again **सयमो देवानां मिन्द्रियं वीर्यमयुवत् तद्घमस्यं यमत्वं** etc.

The commentator says **अयुवत देवेभ्यः पृथक् कृतवान् अतो यवनामकोयं वर्णव्यत्ययनेव यमः सम्पन्नः ॥** Sáyana derives **घृत** not from **घृ क्षरणदीप्त्योः घृतमिति धकारस्य** but from **धकारादेशः ॥** The Vedas evidence many such etymological variations. **पृष्ठो** in **दिविपृष्ठा अग्निः पृथिव्यां पृष्ठो** the Commentary says **पृष्टइत्यत्र सकारलोपश्छान्दसः ।**

क्लीं. We find **क्लम** = fatigue which appears in **क्लान्त** and **क्लिद** in **क्लिंदति** to bewail **क्लिष्ट** = afflicted. **क्लीब, क्लीत** to be weak. But **क्लृप्त** = fixed, from **क्लृप** to be able. It is not therefore a long stretch of imagination to make **क्लं** or **क्लीं** a kyriologic of Kali or the able.

Mahá Gaṇapati is a fanciful figure better imagined than modelled. A sea of cane-juice which naturally attracts bees and wasps and the Elephant headed God has to perpetually fan them with his broad flapping elephant ears for he has the head of an elephant but with three eyes: an elephant rutting and as such Mahá Gaṇeśa has his spouse **पद्मकरा** (Lakṣmí) seated on his left thigh and embracing a bejewelled amorous Gaṇeśa: a veritable Nouveaux riches (হঠাৎ বাবু). The same mystic triangle inscribed in a (double triangle) hexagon bounded by petals of a lotus bearing the letters of the alphabet the so-called **मातृकावर्ण.** As to the number of hands nothing is clearly mentioned except that **बीजापूर गदाधनु स्त्रिशिख द्वयचक्राब्जपाशोत्पलं व्रीह्यग्रस्वविषाणरत्नकलशान्हस्तैर्वहन्तं भजेत् ॥**

हेरम्ब has been distinguished in the mystic books from Gaṇeśa though the other books identify him with **गणेश** deriving the term from **हः = शंकरः हेतत् समीपे रमते तिष्ठति.** Bharata says **रविङ् शब्दे अनेकार्थत्वात् स्थित्यर्थः ।** Its kyriologic is **गुं.** He is described as bright as gold and pearl, three-eyed, seated on a lion and not a mouse, elephant-headed with an open palm blessing and with another assuring and holding a sweetmeat-ball, a tusk, an axe, rosary, a club, an elephant goad and a trident. His retinue are **विघ्न, विनायक, शूर, वीर, वरदा, हृभवक्त्र, एकरद** and **लम्बोदर.**

हरिद्रागणेश. The yellow or turmeric coloured Gaṇeśa. Its kyriologic is **ग्लं.** Of course there is a diversion in the seer of this kyriologic, it is **वसिष्ठ** and its metre is said to be **गायत्री.** The initiated can only find a metre in a single letter. The figure is a quadrumana of a pale-yellow colour tawny, clothed in yellow dress; the hands hold a sweet-ball, a noose, an elephant goad and a broken tusk.

चौरगणेशः. Thieving Gaṇeśa. Of all gods the stealing Gaṇeśa is as good as a defence against all further spoliation. It has been described as the gate. Set a thief to catch a thief. In the **गणेशविमर्षिणि**

चौरगणेश मन्त्रं न जप्त्वा कर्ममात्रं न कुर्य्यात् ।
यदि कुर्य्यात् तदा दोष उक्तो वर्णविलासतन्त्रे ॥

and the words of Gaṇeśa itself are quoted thus—

गणेश उवाच—

अधुनाहं प्रवक्ष्यामि चौरमन्त्रं अतः शृणु ।
चौरमन्त्रपरिज्ञानं विनाहे ब्राह्मणीश्वरी ॥
पुराणं प्रपठेद् यस्तु स एव मूर्त्तिमान् कलिः ।
परजन्मनि पापिष्ठः सभवेद् चौरकुक्कुरः ॥
शिवपूजा शक्तिपूजा विष्णुपूजा तथैव च ।
सर्वपूजासु यत्तेजो हरते गणपः स्वयम् ॥
पञ्चाशद् गणदेवानां ज्योतींषि मुनिपुंगवाः ।
प्रतिद्वारपथे गत्वा प्रतिपद्मेषु जृम्भते ॥
हरन्ति जपतेजांसि प्रतिपद्मेषु संस्थिताः ।
जपपूजासु यत्तेजस्तत्र चौरगणाधिपः ॥
तस्माच्चौरप्ररोधार्थं चौरमन्त्रं जपेद्दश ।
चौरमन्त्रं महामन्त्रं पञ्चाशद्गणतोषणम् ॥
चौरमन्त्रं विना भद्रे शान्तिस्वस्त्ययनं कुतः ।
चौरमन्त्रञ्च हे भद्रे प्रतिद्वारे कपाटवत् ॥

From the above, it will appear how on little accidental expressions immense edifices are built upon and how powerfully potent are fanciful affinities.

From Gaṇa, a multitude, we have a chief Gaṇeśa and the collective deities Gaṇadevatas. But they are all referred to Mahádeva, the deity by excellence and as the ruler and lord of the Ganas he has a captain Gaṇeśa. Gaṇa is to count also enumerate—the rosary, the beads and thence the noting of the number in the digits of the hand: firstly joints and thence the space between the nodes: then comes in the rule about keeping the fingers closely together and the slipping of the charm the mantra through the phalanges which is stolen or appropriated by the lord of counting Gaṇeśa and that form of Gaṇeśa as stated above which so appropriates the slips is a **चौरगणेश** Gaṇeśa the Robber Gaṇeśa! We have not been miserly and have not

spared any of the failings of man to endow our ideas of gods with. All desires, all inclinations even the malignant ones appear to be not the monopoly of man. They are as plentiful in the gods, perhaps more, for there appears to have been no motive to secret them as we do our vices, sins and crimes. The gods are evidently unmindful of the results of their dealings: who is to adjudicate a judge?

The Tantras also gloat in variations and some give ग्लौं as its kyriologic; ब्रह्मा is said to be seer of this kyriologic but the other parts of Anganyása run with the गं बीज preceded by क्ष्रीं which is said to be श्रीबीज ह्रूं which is called* कूर्चबीज, ह्रीं मायाबीज, क्लीं कामबीज again क्ष्रीं which is said to be the kyriologic वधुबीज, ऐं वाग्बीज ॥

चौरगणेश. Abandoned Gaṇeśa: उच्छिष्टगणेश spat out of the mouth, orts, the term उच्छिष्ट means that which is crumbs, etc., the residual of dishes, the leavings: perhaps attendants upon an idol whose food is the leavings of the deities. We find a similar goddess in उच्छिष्टचण्डालिनी quite distinct from the spirits of the god or deity which reside in the offerings, the निर्माल्यवासिनी those who reside in the offerings. That magnetism which the offerings retain after being consecrated.

Further: Gaṇeśa has an elephant head and its offal receiving energy or manifestation cannot be otherwise than हस्तिपिशाचिनी. A पिशाच is a sprite, a devourer of flesh. The trade of riding, driving, training of an elephant, a हस्तिपक in India, belongs generally to a low-class man and in the Upaniṣadas the eating of the residual of a dish of boiled lentils at an elephant driver's is considered the most sordid of eating vices. A हस्तिपिशाचिनी, therefore, is the fittest of words the magical tantras could imagine for such a fanciful deity. ओं हस्तिपिशाचिनिरवे स्वाहा. Its kyriologic is ऐ अग्निवनिता = स्वाहा. The text runs thus

हस्तिपदं समुच्चार्य पिशाचिनिपदं ततः ।
देवराजं सनेत्रञ्च कान्तमीशस्वरान्वितम् ॥
वह्निजायावधिर्मन्त्रस्ताराद्यः सर्वकामदः ।

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* वधू from वह् to bear off springs or burden of the household and when emphasised वध्ू what binds down the male from वध to bind: It reminds one of the Bengali Culture of locking up the lips of the groom with a padlock or the breaking of a reed on the arch of his nose—"নাকে নল ছেঁচা"।

The author is keen about the charm.

सारभूतमिमं मन्त्रं न देयं यस्य कस्यचित् ।
गुह्यं सर्वागमेष्वेवं हितबुद्धना प्रकाशितम् ॥

This particular mantra, as every other is, should be secreted and not given to any body and every body. But its procedure is contrary to the ordinary rules observed by the Hindus. **न तिथिर्न च नक्षत्रं नोपवासो विधीयते.** No time, and no observances of fasting is necessary. The dedicatory Mantra is **मन्त्र ओं उच्छिष्टगणेशाय महाकालाय एषवलि ह्रां ह्रीं ह्रैं ह्रूं फट्स्वाहा**

Wonderful are the temptations **उच्छिष्टाशुचिभूंत्वा जपपूजनमाचरेत् ।** Garga says **ताम्बूलमुखोच्छिष्टमुखो जपेत्** Bhṛgu says **फलमश्नन्** others say **मोदक चर्वयन्** and master **विभीषण** advises **मांसनैवेद्यं दत्वा तदेव खादयन्.** Some say **वानरास्थि समुद्भूतं कीलितं मन्त्रमन्त्रितं** or **मानुषास्थिसमुद्भूतं कीलकं,** etc., is spiked with the bones of monkeys and not of man !

The beads for a rosary of the Gaṇeśas should be of ivory **वैष्णवे तुलसीमाला गजदन्तैर्गणेश्वरे ।** The tantras are awfully scrupulous as to the details of worship. **यामल** says

नाक्षतैरर्चयेद्विष्णुं न तुलस्या विनायकम् ।
न दूर्वया यजेत्दुर्गां: बिल्वपत्रैर्दिवाकरम् ॥

In the worship of Viṣṇu avoid—Red sandal-paste, red flowers, Bel leaves, flowers of the Bel-fruit, Dustura and the calotropis.

Though in the Gautamíya tantra we find

कमले करवीरे द्वे तुलस्यौ जातिकेतके ।
नागकेशरपाबन्तीकल्हारं चम्पकोत्पले ।
नन्द्यावर्त्तञ्च यूथीञ्च मल्लिका नवमल्लिका ।
कुन्दंमन्दारकञ्चैव सौगन्धिकञ्च केशरम् ॥
कुरुण्टकाशोकसर्ज्जानि बिल्वञ्च मुनिपुष्पकम् ।
पत्रमामलकं शुद्धं कर्णिकारं पलाशजम् ॥
एतान्यन्यानि पुष्पाणि यथालाभं समर्च्चयेत् ।

But this no doubt is meant for general use and the specially excepted flowers for special deities are forbidden.

Flowers for purposes of worship should be culled before bathing **स्नात्वा नीतैः पर्य्युक्षितैर्याचितै :** etc., and one must not beg flowers for worshipping.

The tantras, however, are prolific in naming Gaṇeśas; the following are mentioned.—

विघ्नेशो विघ्नराजश्च विनायकशिवोत्तमौ ।
विघ्नकृत् विघ्नहर्त्ता च गणैकद्विसुदन्तकः ॥
गजवक्त्रनिरञ्जनौ कपर्दी दीर्घजिह्वकाः ।
शंकुकर्णश्च वृषभध्वजश्च गणनायकः ॥
गजेन्द्र सर्पकर्णश्च स्यात्त्रिलोचनसंज्ञकः ।
लम्बोदरमहानन्दौ चतुर्मूर्त्तिसदाशिवौ ॥
आमोददुर्म्मुखौ चैव सुमुखश्च प्रमोदकः ।
एकपादो द्विजिह्वश्च सुरवीरः षण्मुखः ॥
वरदो वामदेवश्च वक्रतुण्डो द्विरण्डकः ।
सेनानीर्ग्रामणिर्मत्तो विमत्तो मत्तवाहनः ॥
जटी मुण्डी तथा खड्गी वरेण्यो वृषकेतनः ।
भक्षप्रियो गणेशश्च मेघनादक संज्ञकः ॥
व्यापी गणेश्वरः प्रोक्ताः पञ्चाशद्गणपा इमे ।
तरुणारुणसंकाशा गजवक्त्रत्रिलोचनाः ॥
पाशांकुशवराभीतिहस्ताः शक्तिसमन्विताः ।

But not one of these upwards of fourscores and half names mention any of those described before: nevertheless Rághava Bhaṭṭa in his commentary on Sáradátilaka says:

तेषां एकपञ्चाशच्छक्तयश्च यथा ।
ह्रीः श्रीश्च पुष्टिः शान्तिश्च स्वस्तिश्चैव सरस्वती ।
स्वाहा मेधा कान्ति कामिन्यो मोहिन्यपि वै नदी ॥
पार्वती ज्वलिनी नन्दा सुयशः कामरूपिणी ।
उमा तेजोवती सत्या विघ्नेशानी सुरूपिणी ॥
मद्जिह्वा च भूतिः स्याद्धौतिकसिता ।
रमा च महिषी प्रोक्ता शृंगिनी च विकर्णपा ॥
भृकुटी स्याच्तथा लज्जादीर्घघोणा धनुर्द्धरा ।
यामिनी रात्रिसंज्ञा च कामान्वा च शशिप्रभा ॥
लोलाक्षी चञ्चला दीप्तिः सुभगा दुर्भगा शिवा ।
भगा च भगिनी चैव भोगिनी सुभगा मता ॥
कालरात्रिः कालिका च पञ्चाशच्छक्तयः स्मृताः ।
सर्वालंकरणेदीप्ताः प्रियांकस्थाः सुशोभनाः ॥
रक्तोत्पलकरा ध्येया रक्तमाल्याम्बराधराःरुग्णाः ।

The tantras often feign to be ,logical and rational but like the feeble braggart they push to some length and are deluded by their own fanciful meshes. In the 6th **पटल** of **मातृका भेद तन्त्र** (the episode entitled **देवीमहात्म्य** of the **मार्कण्डेय पुराण**) an episode is called **चण्डी** by which name the chapter—an entire Pothi by itself is known in Bengal—the country of the tantras, being immediately in the plains below the Kámrupa Hills and the first level country accessible to the Nepalese Buddhists. Its presiding divinity is **चण्डिका** which has undergone several manifestations amongst the people of Bengal **उलुई चण्डी, कुलुई चण्डी, माकाई चण्डी** etc.

The chapter or the episode itself of 18 chapters is considered to be a divinity and its Dhyána, a form of meditation which is supposed to bring the object fully before the mind, a mental representation of the personal attributes of the divinity—a configuration, the basis for the modeller.

The Tantra has

या चण्डी मधुकैटभादि दैत्य दलनी या महिषोन्मर्दिनी
या धूम्रेक्षणचण्डमुण्डमथनी या रक्तवीजाशनी ।
शक्तिः शुम्भनिशुम्भदैत्यदलिनी या स्वर्गलक्ष्मीः परा
सा देवी नव कोटिमूर्त्तिसहिता मां पातु विश्वेश्वरी ॥

This is an epitome of the so-called three charitras of the Devi described in that episode. But the best part of the joke is that the tantras discover the seer and metre of this episode also. **ऋषिर्मेधातिथिः गायत्र्यनुष्टुप् बृहतीपंक्तिभिर्युक्तजगत्युष्णिमहत्यश्च छन्दांसि** so no known metre of the Vedas has been omitted.

As to the seer **ऋषिः** why there is a low current suggestive rumour that the scene of that Episode was located somewhere in the Chittagong district where **मेधातिथि** or **मेधस** had his hermitage. Like other tántrik mantras this Episode also has its kyriologic **बीजः-ऐं ह्रीं क्लीं** and its **शक्ति** energy is **क्लौं**. The doctrine of the tantras generally is based on the line **देवतायाः शरीरन्तु वीजादुत्पाद्यते प्रिये** so said Śiva to Párvati which no doubt was stereotyped in by wireless Macroni Tele-printing for does not the Tantra say :

शब्दब्रह्ममयं देवि मम वक्त्राद्विनिर्गतम् ।
आकाररहिते देवि यथा ध्यानादिकं भवेत् ॥

A clear and frank confession referring every thing to the fancy, imagination of the meditative adorer.

चण्डी, चण्डिका and such other names and manifestations numerous in the tantras are all derived from the root, wrath, vengeance, anger, etc., चण्डी तु कोपना या स्यात्. The same idea pervades in the term चण्डाल, the lowest caste. But the meek Bengalis have so far modified this goddess as to have the pleasing and propitiatory manifestations in शुभ=चण्ड, मंगल चण्डी, उलुई चण्डी, कुलुई चण्डी, मालाई चण्डी and so forth. The tantras have firstly उग्रचण्डा, प्रचण्डा चण्डोग्रा, चण्डनायिका, चण्डा, चण्डवती, चण्डरूपा, अतिचण्डिका. They are said to be the eight नायिका or शक्ति attendants of Durgá for the Dhyána ध्यान of that particular favourite deity of Bengal अष्टाभिः शक्तिभिस्ताभिः सततं परिवेष्टितां, who is to be meditated on as the support of the जगत् the universe. She is described as प्रसन्नवदनां of smilingly cheerful face though she is दैत्यदर्पनिसूदनी crusher of the vanity of the दैत्य the devils: the principle which underlies all religions is the suppression or avoidance of evils. Happiness, freedom from pain and misery is the object. Good and not bad is sought and every effort is to avoid Bad: which is co-existent with good. As a rule the deities and the liturgy of the tantras are all processes to secure worldly prospects, some self-aggrandisement even at the expense of others which latter consist of six modes or operations वशीकरण, मारण, उच्चाटन, स्तम्भन and so forth.

प्रचण्ड चण्डिका is the intolerably furious. This is the same as छिन्नमस्ता the self-decapitating manifestation. Fancy fed by associate ideas often exceeds all propriety and probability exceeding monstrosity and enormity. The greater the absurdity of the dreamy phantasm the better is it adapted for mystic purposes. Mystery is a trade confined to the mystics, the initiated and therefore misty. The goddess is described in its ध्यान of. छिन्नमस्ता, स्वनाभौ नीरजं ध्यायेत् शुद्धं विकसितं सितम्, Meditate in thy own navel a full-blown lotus, the solar orb of brilliant rays. तत्पद्मकोषमध्ये तु मंडलं चण्डरोचिषः। जवाकुसुमसंकाशं रक्तबन्धूकसन्निभम्। As red as the Hibiscus sinesis and as scarlet as Ixora bandhuca. रजःसत्त्वतमोरेखात्रयेणामण्डितम्। Adorned with the causal disc made up with three lines of the attribute of passion (रज) the attribute of goodness (सत्त्व) and the attribute of folly (तम)

मध्ये तु तां महादेवीं सूर्यकोटिसमप्रभाम्। छिन्नमस्तां करे वामे धारयन्तीं स्वमस्तकाम्। Therein (meditate) that great goddess as brilliant as a million suns, decapitated holding in her left hand her own trunkless head. प्रसारितमुखीं भीमां लेलिहानाग्रजिह्विकाम्। Gaping-mouth and horrible with the (greedy)

tongue lollingly (extended). **पिबन्तीं रुधिरधारां निजकण्ठ विनिःसृताम्।** Drinking gore spurted out from her own (decapitated) trunk. **विकीर्णकेशपाशाञ्च नानापुष्प समन्विताम्।** Scattered all round dishabille hair and flowers and ribbons. **दक्षिणे च करे कर्त्रीं मुण्डमालां विभूषिताम्।** Holding in the right hand a knife and she is decorated with a wreath of decapitated heads. **दिगम्बरीं महाघोरां प्रत्यालीढ़पदस्थिताम्।** Clothed in the quarters of the universe, space-clad, frightfully horrid, rampant with the sinister leg forward. **अस्थिमालां धर देवीं नागयज्ञोपवीतिनीम्।** She carries a garland of bones and for the sacerdotal thread has a snake so placed.

The Dhyána by the expression **अस्थिमाला** coming after **मुण्डमाला** makes it one of skulls and not of decapitated heads. With all her fierceness she appears to submit to the supremacy of the Brahminical liturgy, she must have a thread—a **यज्ञोपवीति**—to distinguish her superior caste. But females ordinarily do not carry that badge.

रति कामोपविष्टाञ्च सदा ध्यायन्ति मन्त्रिणः।

A mantri is a minister and this term is frequently used to mean one initiated in the mystics of the tantras. The adorers meditate on her as always standing on Rati and Káma. **उपविष्ट** means seated or placed. Rati is desire and is the female energy of Kàmadeva, the deity of lust, and the **उपविष्टां** being taken as the adjective of Rati the passage means the female above Kàmadeva. **सदा षोडशवर्षीयां पीनोन्नतपयोधराम्।** Ever of the age of 16 years with hard and plump breasts **विपरीतरताशक्तौ ध्यायेत् रतिमनेभवौ।** Meditate as zealously pursuing the converse desire of Rati and the mind-born Kámadeva

डाकिनीवर्णिनीयुक्तां वामदक्षिणयोगतः।
देवीं गलोच्छलद्रक्तधारापानं प्रकुर्वतीम्।

Two imps, female, in her right and left, drinking the spurting blood from the trunk of the goddess.

कर्णिनीं लोहितां सौम्यां मुक्तकेशीं दिगम्बराम्।
कपाल कर्त्तका हस्तां वामदक्षिण योगतः।
नागयज्ञोपवीताढ्यां ज्वलत्तेजमषीमिव।
प्रत्यालीढ़पदां दिव्यां नाना लंकारभूषिताम्।
डाकिनी वामपार्श्वस्थां कल्पसूर्यानलोपमाम्।
विद्युज्जटां त्रिनयनां दन्तपंक्तिवलाकिनीम्।
दंष्ट्रा करालवदनां पीनोन्नतपयोधराम्।

महा देवीं महाघोरां मुक्तकेशीं दिगम्बरीम् ।
लेलिहानमहाजिह्वां मुण्डमालाविभूषिताम् ।
कपालकर्त्तृकाहस्तां वामदक्षिणयोगतः ।
देवी गलोच्छलद्रक्त धारापानं प्रकुर्वतीम् ।
करस्थितं कपालेन भीषणेनातिभीषणाम् ।
आभ्यां निषेव्यमाणां तां ध्यायेद्देवीं विचक्षणः ॥

It will be observed that even in this absurdly terrific figure the author appears not to have been satisfied: he is not afraid of repetition: he means to fix a horrid impression on the mind: such is the nature of tantric utterances, they are always backed by solemn affirmations and oaths.

वज्रप्रस्तारिनी an equally terrible tantric goddess and it is described as

रक्ताम्भोरक्तपोते रविदलकमलांभ्यन्तरे सन्निषण्णाम् ।
रक्ताक्षीं रक्तमौलिस्फुरित शशिकलां स्मरेवक्त्रां त्रिनेत्राम् ।
बीजापूरेषु पाशां कुशमदनधनुः सत्कपालानि हस्तै,
बिभ्राणामानतांगीं स्तनभरनमितां अम्बिकामाश्रयामः ॥

A phantasm :—in a sea of gore there floats a red-coloured boat on which there is a 12-petalled red lotus ; seated on it, on her head bearing the crescent, three-eyed, holding a flower of a pomegranate, an arrow, a hook or goad, the bow of Cupid and a bumper full of wine. Amongst her retinue **हल्लेखना, क्लेदिनी क्लिन्ना, क्षोभिनी, मदनातुरा, मेखला** etc, appear.

The mantra is **ऐं ह्रीं नित्यक्लिन्ने मदद्रवे स्वाहा. नित्यक्लिन्न** is everwet, **क्षोभिनी** is agitated, fatigued, **क्लेदिनी** is evertrickling, oozing, **मदद्रव** rutting and **मेखला** is a woman's girdle.

त्वरिता is the darker rustic form, suggested by the aborigines Koch, etc. It is described as of dark skin, carrying peacock feathers on the bonnet, clad in leaves, heads of the Abrus precatorius, using as a necklace other ornaments, bracelets, etc., all made of tiny snakes and dressed as a Kirat woman : a young woman. The Kirats are those mountain tribes with whom Arjuna is said to have fought a duel. It is the subject-matter of the well-known poem Kirátárjuniya, which no doubt has suggested the Ṛṣí or seer of its charm. **अस्यार्जुनऋषिः विराट छन्दः त्वरिता देवता.** The mantra runs—

ओं ह्रीं हुं खेचरे क्षस्त्री हुं क्षे ह्रीं फट् ।

The inherited fear of the dark and the unknown, the fear that comes on us down from days beyond memory, when Puruṣa-Medha was considered a thing natural, a thing as it were, innate in our very nature and being, believed in for many generations, the mysterious has a hold and a grip. However much one may struggle he cannot get over it. We bend our heads, we fold our palms and clasp them, we look within ourselves, and we seek to find that Great Sacred thing and enraptured we turn towards the rising orb, the light, and the day ; the fire which we had at our place, enhanced a million times and brightened more, the Sun. The स्वर् to Súrya into which the fire in our small hut भूः has passed up through भुवः the space—the airy space. Poor frail man ! a child of the dust, which sophists have generalised under five genuses, the fivefold elements. We try and aspire to find the Almighty in our own primitive way. A She appeared before us, a She-a प्रसन्नवदना a beautiful young she. We marvel at the beauty, bare-headed and bare-footed, as ages gone by with the firmament as our canopy and space as our clothing ; we kneel on the ground and admire and wonder. We observe every little limb of that She, and we are observed ; for She is more beautiful than the orb of the day, and more bright than it and the fire in the hut, more charming more heating, life-giving, more gladdening. But there is animal in us ; for our predecessors for ages long gone by had in them and our environments are alluring. We become meanly selfish, we want to keep the enjoyment entirely to us, we monopolise and thus say गुह्यातिगुह्य गोप्तव्यं and न दातव्यं न दातव्यं। And we find such passages even as—

श्रीशिव उवाच।

अलं यत्नैरलं यत्नैरलं यत्नैर्महेश्वरि।
श्रोतुं विरता भव पार्वति॥

\+ + + +

सर्वथा परमद्वारो न प्रकाश्यः कदाचन।
अति गुह्यात् गुह्यतरः साक्षात्तन्मयतांशिवे।
स्त्रीस्वभावेन देवेशि शश्वन्मां परिपृच्छसि॥
लक्षवारं स्मारितापि श्रोतुमिच्छसि शंकरि।

A thousand times denied and forbidden you still persist ! it is female weakness, it is womanish !

श्रीदेव्युवाच ।

यदि चारं मां न कथयसि प्रभो ।

\+ + + +

प्राणत्यागं करिष्यामि पुरतस्ते न संशयः ॥

Should you not tell me.....I assure you I will commit suicide in thy presence. What man can stand this before a determined female ! But Śiva is more than a man and therefore more liable to be governed by the wishes of his noble spouse. Mahádeva is known to be blue-throated having received poison and venom in his gullet. Párvati wisely refrained from the usual threats resorted to by wilful females of Bengal drowning oneself or swallowing opium and oil.

All the interpretations of our sacred books are far from traditional, they are grammatical and etymological. Regarding the functions of the gods, it cannot be denied that a very simple set of conceptions about them continually intrude in the interpretation of the commentators who must have inherited them by tradition which the later scholastic ideas and refined exegesis have strengthened and amplified. Heresy is not a new thing. Yáṣka refers to Kautsa, the rationalistic philosopher, who regarded the Vedas as devoid of meaning, not much different from a Bengali philosopher of to-day who considers the hymns as चाषारगीत, songs of cultivators the "विरहा" of the Ahirs of the United Provinces.

The Tantras are not peculiar in their sentiments, there are several Upapuranas which vie with each other in mystic lore. Distance lends enchantment to the view and why, because it is tinted by haziness. The unknown therefore takes in the faith more readily than the vivid plain view. Everything screened is enhanced in its allurements, the veil—ঘোমটা—who knows what beauty may it hide ? How easily we ourselves are fooled and such easily we endeavour to befool others. The plain simple lopping of the पलाश शाखा in the Vedas with the express object of keeping away the calf while milking. The Yajñas have attached the hymn to the operation of lopping off a twig of the पलाश. इषे त्वा ऊर्जे त्वा etc. = Mahidhara says this two worded three lettered hymn, its diety being शाखा the branch, twig, and its use is in lopping off a twig of the पलाश. Oh branch or twig I cut thee for rain. Kátyayana the Liturgist in his सूत्र says पलाश

शाखा शमी शाखा वात्रविकल्पिता । तच्छदने इषे त्वोर्जे त्वेनिद्वौमन्त्रौ विकल्पितौ । These two Mantras or hymns have been fancied as relating to the operation of cutting twigs. Mahidhara continues of although the twigs are unsensient things, the diety which is fancied to be residing in them, make them dieties also तदभमानिनीनांदेवतानां सत्त्वाद्देवतात्वं.' The Puráṇas are no wise backward In collecting the nine twigs for the नवपत्रिका in Durgá Pujá after certain exhortations, extolling the Beltree immediately follows गृहीत्वा तव शाखां च दुर्गापूजां करोम्यहम् । with thy limb-branch I will adore the same as Durgá. No doubt a much nobler end than if the same were allowed to continue on the tree which must ultimately die and serve as fuel wood. The ultimatum is vividly pointed out. Similary स्वर्गं गच्छ पशूत्तम leaving aside the animal body ascend to heaven. Surely it was hitherto tied रक्षार्थं बन्धनेासि lest wolves gnaw thy entrails and now you are मुक्तये मोचितो मया liberated for salvation.

ओषधे त्रायस्व एनम् । स्वधिते मा एनं हिंसीः ।

Yáska explains इत्याहहिंसनयापि प्रतिषिद्धार्शाः भवन्ति । अर्थवन्तः शब्दसामान्यात् । एतद्वै यज्ञस्य समृद्धं, etc.

Nevertheless reasoning must be corroborated by tradition. When the Ṛṣis were ascending to heaven men enquired of the gods who shall be our Ṛṣis. को नः ऋषिर्भविष्यति—the reply was तेभ्यः एतम् तर्कं ऋषिं प्रायच्छन् मन्त्रार्थचिन्ताभ्यां अभ्युदयं । Therefore whatever meaning तस्माद्यदेव किञ्च अनूवानेा-कृभ्यूह त्यारं तद्भवति—any learned man deduces by reasoning that possesses authority equal to a Ṛṣi.

शिवदूती Śivadúti is the special messenger a manifestation of the energy Chaṇḍika, one with a voice of the howling of a hundred jackals is an adequate conception of a messenger of such a Goddess deputed to carry the ultimatum to the ḍemons Sumbha and Nisumbha who elated with their successes braved the Goddess. शिवदूतीः चण्डिका शक्तिरत्युग्रा शिवा शतनिनादिनी

राजयक्ष्मा. Pulmonary consumption, Phthisis, or any consuming tuberculosis, wasting disease is described as terrible as any of the horrible forms of Chandi in a masculine form in the Káliká Puráṇa as—

दंष्ट्राकरालवदनः कृष्णांगारसमप्रभः ।
अतिदीर्घः स्वल्पकेशः कृशो धमनिसन्ततः ।

अधोमुखो दण्डहस्तः काशं विश्रम्य सन्ततम् ।
कुर्वाणो निम्ननेत्रश्च योषासम्भोगलोलुपः ॥

A veritable emaciated patient; every sentence deliniates the outward symptoms: gaping mouth, tusky teeth, skin charred, lean and lank, hairs falling out, feeble pulse, face bent on the breast, supported by a staff, coughing, eyes lowered and ever prone for sexual intercourse. In the anecdote as its genesis we have

सर्वदा यो दिवारात्रौ सन्ध्यायां वनितारतः ।
सेवते सुरतं तस्मिन् राजयक्ष्मन् वसिष्यसि ।
प्रतिश्यायश्वासकाससंयुक्तो मैथुनं चरेत् ।
स ते प्रविश्यः सततं श्लेष्मणश्च तथाविधिः ।

Tuberculosis or Phthisis well pleased takes his abode in such

कृष्णाख्या मृत्युपुत्री या भवतः सदृशी गुणैः ?
सा ते स्तु भार्य्या सततं भवन्तमनुयास्यति ।
क्षीणत्वं भवतः कृत्यत्यन्तस्त्वं विषयं कुरु ।
द्रुतं गच्छ यथाकामं, etc.

Kṛṣṇa **कृष्ण**. A girl of death as qualified as Master **Phthisis** is his spouse who follows him like a shadow.

THE TANTRIC YOGINIS.

The tantras have added no few new gods and goddesses in our pantheon; stretching endlessly the yarn or verbal declensions and implications of words and modifications. It is a pretty large list and is likely to fatigue the reader without giving any better knowledge than the prolixity of the hallucinations and fancies of the mystic. The list is itself so long that one feels tired in giving the same. Under Koti millions of Yoginis the following may be considered as principal. But why principal, is more than an outsider like us to explain: the moderate amongst the mystics are contended with 64 only; but is not that number more than enough, they are like warriors mentioned by a poet simply to be victimised. There is no time to classify them or to arrange them alphabetically for easy reference, one has to jot them down, a veritable skeleton or as a Hindu would better under-stand a **কাটামো** of straw and bamboos for later workers to cover them up with clay, paint and minor limbs. But how far

Hindu doctrines under new-fanged names, and perhaps more fanciful forms ; unless Buddhised(?) just as those who subverted Buddhism and re-established Hinduism, had there being "No Go," to adopt a great many survivals of the old faith of Buddhist teachings. They became "**सदयहृदय**" in animal sacrifices—revulsion of feelings, discarding **श्रद्धा**, a fixity of belief in the Vedic cult, adopted **भक्ति सूत्र** the aphorisms of Sáṇḍilya, the doctrine of Faith, they revived the monasteries and had monks and nuns **वैष्णव** and **वैष्णवी** of a new school, who disregard the **वर्णाश्रम** rules of Manu and other **आस्तिक** Ṛṣis. **धर्म** in the Mahábhárata is said to be for a Hindu

श्राद्धकर्म तपश्चैव सत्यमक्रोध एव च ।
स्वेषु दारेषु सन्तोषः शौचं नित्यानसूयिता ॥
आत्मज्ञानं तितिक्षा च धर्मः साधारणो नृप ॥

And the first is **श्राद्धः**. The tantric :—**प्रवृत्ते भैरवीचक्रे** and the Vaiṣṇava **মুচী হয়ে শুচী হয় যদি হরি ভজে** is an intellectual symposium : no **पितृपिण्ड यज्ञ**, no **श्राद्ध**, no pollution, **जनम मरणादिशौच** no couvade and no cremation. But man must have forms to observe and nothing but conventional eclat would satisfy the so-called religious or puritanic vanity. **गतानुगतिको लोकः न लोकः पारमार्थिकः ।** Men blindly follow the mob, the majority ; the democratical sentiments, the suffrage spirit pervade the modern world. All brains and no limbs to be led : all leaders : **मनमौजी**. The theists, the so-called deists also must have their anniversary festivals and parade the city with their divers named **कीर्त्तन**, must have bare-footed processions with the earthen drums **खोल मृदंग** and must roll on the dust for, of such clay is the drum which accompanies the procession is made. Far-fetched relationships are revived and the fancy flies at tangents. The whole principle or maxim which underlies this current has been well-depicted in a Bengali love-song anent Kṛṣṇa of Gokula. **সখি কাল বরণ হেরিব না আর ।** Is not Kṛṣṇa dark, and the love-sick Rádhá directs her companions of the darkskin to leave her presence lest their dark complexion suggests and reminds her of Kṛṣṇa who is dark. Nay she won't have the cuckoo on the nauclea tree to utter his kuhu, kuhu, and she directs the black-bird to go to other forests, or much better ; how a puritanic young Bráhman widow annoyed by her neighbour begging to be accommodated with a pinch of slaked lime for smearing on betel-leaf, fancied was accused of unchastity.

The surest way to rise to Heaven now appears to be on the back of our neighbour's sins. Forgeries in religious literature are perhaps more numerous and mischievous to mankind than those practised against each other. There are courts to punish the discovered and apprehended forgerers. Forgery is a heinous crime in society and all governments have endeavoured to prevent it by punishments. But forgeries in religions are a thousand times more malefacient than the ushering of forged cheques or passing base coins.

The All'opaniṣad is supposed to be a Vedic imitation of the Moghul period. A great many tantras are of a still later date and it is not certain if within our age new tantras are not being fabricated still. Ossianic poems are good as literary productions but to have newly forged religious books is a national matter for serious consideration. The translation of the Mormon books alleged to have been found buried in a stone-box near New York is only an American method of the **महानिर्वाणतन्त्र** or some other found in the hollow of a Religious fig-tree near Rayagarh in the 24-Parganas. A similar travesty of the Atharvan Veda is given below—a forgery

ॐ अथ अथर्वांगिर शाखा १०८ सूत्र १० मं० । २ अ० ॥ भंगीसूक्त ॥ अस्य भङ्गीसूक्त पञ्चर्चस्य मरीच्यादि* ऋषयः । भंग्यादि त्रिचस्य हृषदोपलदेवताः† । बुट्यादिद्वृचस्य मूषलोलुखलदेवताः‡। पञ्चाः कुबुद्धिछन्दो। बुद्धिलोपयोगे, विश्वसृजे भङ्गीत्वलाभे विनियोगः ॥ ॐ भंगी देउ वः सुम्विता§ प्रसूव मूढ़स्य मूढ़तमस्य खरस्य बाहूभ्यां । पादपायूदरेण सिश्ना दण्ड वैठंक पापबुद्ध्या अन्ध तमस्य वर्त्मने ॥ १ ॥ वेताला: सुसूवे ह्रीया लोभाय । कोलाभ्यां अंजवृत्तये त्वेषाऽभावाय आहवे ॥ २ ॥ पिशाचाः कंवूराः संसृजे नरकाय झानाय । स्वाहा कंरंणे अतीय मंघनाशाय वाजंही-नाय जीवसे ॥ ३ ॥ बुंट्युंखातंश्वन चुंक्राम्राय शंम्या यवसाय अघ्रिं । ग्रीवा शामित्राय यजमानाय विशंसने ॥ ४ ॥ अशंमनाय शण्डं संम्मर्शनाय निवाह्यं विधं अधिवासनाय विस्रंसन् ॥ ५ ॥

Though the end be good the means used being vile is not sanctified. Even in our times new saints are exhumed or manufactured, new churches like the Mormon Church of Latter-day Saints are founded long after April 1830. The Nanvas Temple founded in 1841 suggested the **नवविधान** and the new recension protesting

* Black pepper?
† শিল-লোড়া?
‡ ভাঁঙ্গ-ঘোঁটনা and কুঁড়ী?
§ A tantric name for the Bhang?

against polygamy in 1851 was traverstied in Bengal under different names. Universal tolerance of other faiths and industry and payment of debts are not insisted on in the Bengal schools. It is a pity that we have not a Joseph Smith, eldest son of the prophet, to head the recent schools, their line is preserved in the succession of disciples **आनन्द.** Such new cults find endless supporters and followers in no time. Did not the Mormons in about four scores of years swell from six to sixhundred thousands. Even in the Viṣṇu Puráṇa which is a school of faith under **सामान्यधर्म :** of an **आस्तिक** we find **आर्जवं लोभशून्यत्वं देवब्राह्मणपूजनम् ।** the supremacy of the Bráhmanas is still acknowledged.

विकृता is a Yogini. She is described as riding a camel, she is terrible and has a disgusting face, has a **डमरू** a small drum like an hour glass, a sword, she carries a quiver on her shoulders and a limb of a corpse on her head : hideous figure and pale.

उष्ट्रस्था विकृतागौरी भयकृत् विकृताननां ।
तूणञ्च डमरूं याम्ये सौम्ये खड्गांगमस्तकम् ॥

But if of four arms, with her left carries a sword and a decapitated head and in her right a quiver and a small drum. **विकृत** is also a name of a year. It is described as **विकृताख्यस्तुधूमरः । पिंगलोचनः । नालं शुभ्रांशुकेपेतोमेषशृङ्गल-कुण्डलः । दक्षिणाद्ये करे पाशं द्वितीये मेषशृङ्गकं । वामार्द्धगे करे शंखं पाशमस्मादधःकरे । दधानो-रोगनाशाय दुष्टशत्रुविनाशकृत.** A male figure no doubt is more like the modern **मादारी** of the upcountry : a **वैद् वातनाडी** etc.,

विश्वरूपिका, another Yogini. She is yellow and is decorated with wreaths of wild flowers. She rides the bird **गरुड़** ; has she not **बनमाला** which decorates Viṣṇu ? who, as all-pervading, is **विश्वरूप.**

खेटकंखड्गभृतवामे गदाचक्रासिभृत्ततः ।
वनमालावती पीता तार्क्ष्यस्था विश्वरूपिका ॥

This reading simulates five arms holding a club and a sword on the left and a cudgel, a discus and a sword on the right. Another manuscript gives **खेटशंखाऽजभृतवामे** which reduces not the number of hands but equals both the sides and makes the figure six-armed. But then **खड्ग** and **असि** make one ofthem as redundant, as **खेट** and **गदा.** Though the figure has been likened to that of Viṣṇu who is often called **पीताम्बर** and **वनमाली** and as the name also is similar **खेटशंख** may mean a small conch-shell and **चक्रासि** may mean a sharp cutting disc

which brings down the number of arms to four and very much like that of Viṣṇu शंखचक्रगदापद्म. But तार्क्ष्य also means a snake which again refers us to the शेषशायी विष्णु.

यमजिह्विका. This Yogini is like the tongue of Yama, the God of Death, and therefore she rides a buffalo and is decorated with all the weapons of death, a mallet, a club on her right-hands and an axe and a cord to bind, a formidable appearance as she must be—

मुषलं मुद्गरंयाम्ये परशुं बन्धनं तथा ।
विभ्रती यमजिह्वा स्यात् कराला महिषस्थिता ॥

जयन्ती not the plant Sesbania Ægyptica but a Yogini, one of the attendants of tantric female energy.

नृत्यन्ती खरगा श्वेता याम्ये डमरुतूलभत ।
सदैत्यं शैले मुण्डोग्रा जयन्ती वामहस्तयोः ॥

She is described as a dancing figure on a donkey and is gray, holding a small drum and a weaver's stick on her left, and with her both left hands perhaps holds up a hill with the infuriated demon named Muṇḍa : a purely mystic tántric idea not practicable.

In another place we find जयन्ती described as—

जयन्ती सुन्दरी कार्य्या कुन्तशूलासिधारिणी ।
खेटकव्यग्रहस्ता च पूजनीया सुभान्वितैः ॥

Here Jayanti is described as a beautiful figure कुन्त is a bearded dart, a lance and a कुन्तशूल is evidently meant for a feathered lance or spear खेटक is a shield and व्यग्रहस्ता raised hand to strike

श्वारूढ़ा दुर्जया श्वेतो रौद्री भूतगणावृता ।
खड्ग कुन्तोद्यतकरा दुर्गाकाननवासिनी ॥

The ever victorious prancing conception which is followed by दुर्जया the invincible who rides a dog as a Bhairavi and is furious surrounded by ghosts always residing in impenetrable forest.

यमांकिका as the name implies is seated on the lap of death, Yama, or is painted as Yama. Her figure is rather difficult to perceive.

असकृत् खेटिनी दोर्भ्यां चतुर्द्वार्य्याम्यसौम्ययोः ।
शूलबाणधरायाम्ये धनुःशक्तिकरोन्यतः ॥

A खेटनी, खेटी is a lecher, a libertine and असकृत् is repeated by चतुर्द्वाः is a tantric expression for all sides, all round, left and right. She holds a spear and an arrow on the right hand and a bow and a lance on the

other. Does this mean that she alternately changes her weapons from one to the other hand? A rather inconceivable **ध्यान** to those not initiated. But **खेट** means sport and repeatedly playing with her arms, লাঠী খেলা, fencing an assault-at-arms?

विडाली. A cat can only be horrible-faced **घोरास्या,** when she is fighting with her equals. Such an ill-tempered cat is not likely to be quitely seated on a cart but she is said to be seated on a cat which perhaps stands on a cart with her spine bent up, hair in bristles and in a fighting mood.

शकटस्थातिघोरास्या क्षीरवर्णा यमान्तिका।
मार्ज्जारस्था विडाली च विशालाक्षी भवेत् सिता॥

क्षीरवर्णा is milky white and **यमान्त** is Mahádeva for he is **मृत्युञ्जय** and **यमान्तिका** is her spouse. The **सिता** refers to the eye and **बिडाल** means the eyeball; therefore **विडालाक्षी** is not of the colour of cat's-eye but round-eyed.

रेवती is a Yogini and not the asterism nor the spouse of Valaráma. The Yogini is described as

वामे तूणञ्च खट्वांगं शूलटंकञ्च बिभ्रती।
कृशा पिशाचवक्त्रोग्रा कपालस्था च रेवती॥
करभास्या स्याद्विभुजा हस्तिगामिनी।
कमलं कुण्डिकान्धत्ते श्वेतवर्णा महास्वना॥

खट्वांग is a club with a skull on the top of it. A **टंक** is a hatchet.

She holds a quiver and such a club as a **खट्वांग,** a spear and a hatchet also. She is lean, seated on a skull, her face is terrible like that of a malignant fiend. The term **रेवती** suggests one who jumps and leaps.

Her face is like that of a young elephant or a she-camel, she has two hands and she walks like an elephant, and she is white-coloured, loud-voiced and she holds a waterpot and a lotus.

पूतना is a familiar Rákṣasi of the nursery, is said to have been deputed by Kansa to kill Kṛṣṇa. In the nursery she is considered of monstrous proportions and with a long face, longer tongue, and wide-gaping mouth fit to swallow in one gulp any number of children. Her teeth are said to be as long and thick as a Jaunpur radish.

মূলোর মতন দাঁত। কুলোর মতন জীব॥
ধামার মতন পাছা। ওরে আমার বাছা॥
যাঁতার মতন চোখ। ঢেঁকীর মতন হাত॥
এক আট পেয়ে ভূত। and so forth.

She is as a Yogini described to be

कुशूलयष्टिभृत् वामे भिन्दिमाला कपालभृत् ।
कुण्डभा पूतना ऋक्षा विकृतास्या शवस्थिता ॥—

Holding a granary stick in her left hand ; a **कुशूल** is a granary, a granary stick is not of any peculiar implication. **भिन्दिमाला** is an inexplicable term. Does it mean a wreath of bared skulls? **कुण्ड** is a well, and does the term **कुण्डाभा** mean of the darkness of a well. She has three eyes, a disgueting face, and is seated on a corpse. In another passage we find other fiends are named with her as her associates. **पूतना रेवती नाम्ना कालरात्रिश्च या स्मृता.** They are all dispelled at the sign of the standard or ensign of a fighting army.

विजयन्तिका. She is otherwise called **विजया,** but not one of the two maids of Durgá, represented in the Durgá Púja as **जया** and **विजया** both of whom are painted other than white and they stand on their legs.

कर्त्तरी शूलभृद्याम्ये वामे मुण्डकपालिनी ।
श्वेतवर्णा वृषारूढा विजया विजयप्रदा ।

She confers victory on her worshippers. She holds a pair of scissors and a spear and a skull. She is as white as the bull she rides.

देवकी the mother of Kṛṣṇa and sponse of Vásudeva, literally means the Divine, but in the books she is described as fair as a lotus leaf, **पद्मपत्र. पत्र** If it means the petals she must have been white and if the leaves, she must be **उज्ज्वलश्याम** any how, being a **गौरी** she must be bright and brilliant.

यशोदा the foster mother of Kṛṣṇa was of the Ahir caste and therefore she is described

मधूकपुष्पमच्छाया यशोदापि सदा भवेत् ।

The Mahua flower is the proper object to compare the complexion of an Ahirin.

नन्दा as a manifestation of the Devi and not as Nanda, the cowherd, is described as

नन्दा भगवती देवी भारद्वाजाभिनन्दना ।
वरपाशांकुशाब्जानि बिभ्रती च चतुर्भुजा ।
गौरवर्णा गजस्था वा खड्गखेटवराभया ॥—

नदि = to be prosperous or happy and the astrologers have distinguished certain lunations under the name **नन्दा. प्रतिपद षष्ठी एकादशी** ; do they

confer prosperity or happiness ? Nanda is one of the nine mythical gems of Kuvera. It means also Viṣṇu. In one of the prayers to Durgá gíven in the Mahábhárata she is described as **नन्दगोपगृहे जाता यशोदागर्भसम्भवा** and **गोपेन्द्रस्यानुजे ज्येष्ठे नन्दगोपकुलोद्भवे।** All which have Pauranic legends connected therewith. The Nandá manifestation of the Devi Bhagavati is said to have gratífied or propitiated Bharadváj. Nandá Yogini is said to be four-armed bestowing boons, carrying a noose, holding a hook and a lotus. She is white or yellow coloured and is seated on an elephant. Otherwise she with one hand bestows boons, with the other assures defence, and holds a shield and a sword.

अम्बा (अम्बा कुमुदवर्णाभा पाशाब्जा भीतिपात्रिणी) is no Yogini. It means literally mother as well as the other form **अम्बिका.** The term **अम्बा** has been otherwise explained by Yáska under the hymn

अमंन्दान् स्तोमान् प्रभरे मनीषा सिन्धावधिं क्षियतो भाव्यस्या

अमन्दान् स्तोमान् अबालिशान् अनल्पान् वा बालोबलवत्तौ भर्त्तव्यो भवति अम्बास्म।

अलंभवति इति वा अम्बास्मै बलं भवति इति वा बलो वा प्रतिषेधव्यवहितः etc.

The derivation of the term **अम्बा** as given by grammarians is to sound. But the above no doubt is the nearest derivation ; it is connected with musing, support and maintenance. **अम्बिका** is a synonym of Durgá and is said to be the spouse of Máhadeva, Śiva, Rudra the fierceness of the mountains to whom no doubt their beauty must be regarded as humanly related, either as a sister, a mother or as a spouse, the only possible relationship except as a daughter

एषतें रुद्रभागः सह स्वस्राऽयम्बकया तं जुषस्व। etc.

हेरुद्रषोऽवत्तः तवावदीयमानो भागःतं भागं स्वस्रा भगिनीवद्धितकारिण्या

अम्बिकया पार्वत्या सहांशं सेवस्व। *i.e.*, **सेवा करो खावो—**

The commentator also was impatient of the consanguinity of Mahádeva with his spouse the reputed Pârvati and has inserted "**भगिनी वत्** well-wisher" and not a sister but like a sister. Manu a careful Law-giver warns equally against the promiscuous society of females and amongst other things he says

परस्त्री तु या स्त्री स्यादसम्बन्धा च योनितः।

ताम्ब्रूयाद्भवतीत्येवं सुभगे भगिनीति च॥

The people of this part of the country address such females as are not related as बहिनी. As to the related females, Manu says

गुरुपत्नी तु युवतिर्नाभिवाद्येह पादयोः । etc ,
मात्रा स्वस्रा दुहित्रा वा नाविविक्तासनोभवेत् ।
बलवानिन्द्रियग्रामो विद्वांसमपि कर्षति ॥—contiguity is apprehended.

सर्वमंगला. A Yogini, though Durgá is generally addressed as such because she confers happiness and prosperity every way. The Yogini of that name a propitious manifestation of energy is described as

चतुर्बाहुः प्रकर्त्तव्या सिंहस्था सर्वमंगला ।
अक्षसूत्रं कजं दक्षे शूलकुण्डीधरोत्तरे ॥

This figure reminds one of the Jagaddhátri so much worshipped in Bengal. Jagaddhátri the 'universal-nurse' is also a tantric form of Durgá in a nutshell and therefore is more to be dreaded than the ten-armed goddess of the Puráṇas, whose festival extends for more than a fortnight from the waning 9th lunation to the waxing 10th lunation of the waxing fortnight of Áśvina. This Paurániс festival has been reduced to 9 days or lunations or as they say **नवरात्रि**, nine nights, in the United Provinces and as the *rabbi* is the principal crop in Upper India that of the vernal is more generally celebrated. The tantric abstract or summary Durgá Púját almost unknown beyond the plains of Bengal is only observed in the United Provinces by the picnics held in the Kartik waxing fortnight in gardens and under trees. **आमरातले भोजन.** Feasting under an Emblica tree ; Emblica being known as **धात्रीफल** ; **धात्री फलं सदा पथ्यं अपथ्यं बदरीफलं ॥ कज** = Lotus, **कुण्डी** = **कमण्डलु.** **सर्वमंगला** is much made of in Bengali families and they have **मंगलचण्डी** whose vows are observed under the name of **जयमंगलवार** !

कालरात्रि is a terrible goddess perhaps the materialisation of the doom's day the final day of the world. In the Devi-máhátmya of the Márkaṇḍeya Puráṇa Brahmá is made to pray for his defence the Goddess **शक्ति** Energy as **महामाया** the great Illusion who is described as **कालरात्रिर्महारात्रिर्मोहरात्रिश्च दारुणा** । In other books we find **दीपावली तु या प्रोक्ता कालरात्रिस्तु सा मता.** The night of the new-moon in Kártik known as **दिवाली** when Hindu houses are illuminated with chirágs. It is the new year with the traders when they open new books. But so extravagant are they supposed to be on that occasion, specially the confectioners in

exhibiting and demonstrating decorations and in distribution of alms that some of them soon turn bankrupt. दिवाला (bankruptcy) being only too common in Dewálí, the day of festivities is always associated with it.* The tantras have diversely named parts of or particular nights as कालरात्रि that in apposition of कालवेला or वारवेला which refer to the day. As to महारात्रि we find अर्द्धरात्रात् परं यच्च मुहूर्त्तद्वयमुच्यते। सा महारात्रिरुदिता तद्दलमद्वयं भवेत्। Two muhurtas following the midnight that period or portion of night is called महारात्रि which is also known as महानिशा. At another place the महाष्टमी of the Áśvina नवरात्रि is also called महारात्रि. Indeed the सप्तमी, अष्टमी and नवमी of the autumnal Durgá Púját are all महा; the seventh, the eighth and the ninth by excellence महासप्तमी, महाष्टमी and महानवमी.

The सन्धिपूजा being observed on the junction of the 8th and 9th lunations is by excellence the great night of the gods and is much extolled as अष्टमी नवमी सन्ध्यौ उमामाहेश्वरी तिथिः।

मोहरात्रि is described in the Brahma Vaivarta Puráṇa as—दैवन्दिनन्तु प्रलयं वेदेषु परिकीर्त्तितं मोहरात्रिश्च सा प्रोक्ता वेदविद्भिः पुरातनैः। तत्र सर्वे प्रनष्टाश्च चन्द्रार्कादि. दिगीश्वराः When the Sun and the Moon and the lords of the quarters all perish. The tantras however say that Kṛṣṇa Janmáṣṭamí is मोहरात्रि, because the guards in the prison were all unconscious of the removal of the 8th son of यशोदा।

The Akṣaya trtiya is said to be दारुणा तृतीया क्षयसंज्ञा या दारुणा सा प्रकीर्त्तिता But why दारुण? Is it because that day is supposed to melt the snows on the hills. The term दारुण from दारु which ordinarily means the hard wood may be traced in the Vedic term विद्रधे as appears in the Ṛk कृनोनकेवं विद्रधे नवेव द्रपदे, etc.

Its Ṛṣi is वामदेव the Commentary says etc. विद्धयोर्दारुपाद्वोर्दारुद्दणातेर्वा। Śákapúṇi explains how चतुर्भिः पादैः because both the bridegroom† and

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* The idea has led some Urdu versifier to exclaim:

ऐसि आयी थि दिवाली कि दिवाला निकला।

† This custom is still observable in marriage ceremonies where both are made to stand on one piece of wood-plank beside a stone-slab. The term दारु may be also referred to दृणातेर्वा विदारणार्थस्य or दूणातेर्वा हिंसार्थस्य जरांबोध तद्विविड्ढि etc. इरां

Under the Commentary of the Ṛk दृणातीति वेरांददातीति etc. दारयत, शारयत इति बेन्द्रवे द्रवतीति द्रारयिता *i.e.* वा द्रावयिता इरां अन्नं विदारयति for Indra इरां=अन्नं विदारयति वर्षंक्लेदितभंकुरं बीजं भिनत्ति

the bride are seated or standing on one chair or stool दारुमये पादपीठेस्मिन् समधिरूढेषु पादुकाख्येषु अधिरूढे

ललिता. She is a desirable damsel, and is described as a well-groomed goddess, she is सुभूषणा. She has a conchshell and a hand-mirror on her left फलाञ्जनीहस्ता, and on the right a blade and collyrium holder, a काजलता, toilette paraphernalia.

ज्येष्ठा and नीलज्येष्ठा are both regents of opposite of Prosperity which has to be acquired and therefore allegorically follows poverty, want, etc., who are all classed as ज्येष्ठालक्ष्मी the elders of Prosperity, Luck, लक्ष्मी. In the Vedas there is a hymn addressed to Alakṣmí, अलक्ष्मी, not Lakṣmi, पापीलक्ष्मी the sinning Lakṣmí and there is in the Atharvan Sanhitá which has all sorts of mystic hymns one of them is dedicated to Alakṣmí.

प्रपंतेतः पांपि लक्ष्मि; नश्येतः प्रामुतंः पत ।
अयुस्मयेनाङ्कुनं द्विषतेत्वा सजामसि ।

This hymn is repeated at the door of the house by the priest who there with his left hand adores the Unlucky Goddess and dismisses her by repeating the above charm with which the evil luck is hooked with an iron clamp to one's enemies. A broken husking fan is beaten as the farewell music to the Goddess. The priest then washes his hands and feet and enters the house to worship Lakṣmí, the Goddess of Prosperity who is represented by paddy placed in a ratang made small measure not unoften used as a measure of capacity, the unit of a Bushel, called कुन्के in Bengali. This custom is observed in the Upper Provinces of India and every bustee resounds on the dawn of the Dewálí with the noise of fan-beating. In the Śrí Súkta mentioned in some manuscript of the Ṛk-Veda we have.

क्षुत्पिपासामलां ज्येष्ठामलक्ष्मीं नाशयाम्यहम् ।

etc. But in the accepted Puráṇas which describe the Churning of the Ocean for अमृत Nectar we have ततःस्फुरत्कान्तिमतीविकासि कमलं स्थिता । श्रीदेवीं पयसस्तस्मादुत्थिता घृतपंकजा । Amara Sinha identifies निर्ऋति with अलक्ष्मी—निर्गता ऋतेः शुभात् ॥ The term लक्ष्मी has been thus derived लाभाद्वा, आलक्षणाद्वा, लषतेः वास्यात् प्रेप्साकर्मणः Even Nivandhakáras of the modern times in describing figures of the gods and goddesses say, यद्यपि प्रकृतेरव्यक्तरूपतया विधानमशक्यं तथापि लक्ष्म्यादिशब्दव्यपदेश्यं सुकरमस्ति । तद्रूपमित्यतस्तदन्यतमरूपनिर्माण मेवन्याय्यं But

ज्येष्ठा is described as

तुंगनासा च लम्बोष्ठी लम्बमानस्तनोदरी ।
आलोहिता स्मृताह्येषा ज्येष्ठालक्ष्मीरितिश्रिये ॥

Her long nose, gaping lips and long pendant breast and a long abdomen indicate poverty and unluck and she is reddish.

नीलज्येष्ठा the black or dark **ज्येष्ठा** has two hands bearing a blue lily and with the other she offers assurance, she is adored by heroes, **वीरवन्दिता**, she is otherwise called **रक्तज्येष्ठा**, she crawls touching the earth with both her hands.

भूतमाता. She is located under a pipul tree **अश्वत्थ.** She is surrounded by ghosts, spirits and blood suckers but she has Indra, Gandharvas, Siddhas and Vidyádharas also as her retinue. Seated on a throne, two-armed having a shield and a conchshell, her eyes are large, her complexion is a mixture of milky light red what in Bengali is called **दुधेआलता**, not a blonde for she is not **गौरी** but **श्यामवर्णा**

श्यामवर्णा विशालाक्षी क्षीरारुणनिभानना ।
द्विभुजा विभ्रती लिंगं चर्मशस्त्रं तु दक्षिणे ॥
सिंहासनोपविष्टेयं मुक्ताभरणमूर्जिता—
भूतप्रेतपिशाचाद्यैः सेवितातु विशेषतः ॥
इन्द्ररक्षैश्च गन्धर्वैः सिद्धविद्याधरादिभिः ।
अश्वत्थस्यप्यधोदेवी भूतमातेति विश्रुता ॥

In the Durgá Púјá paddhati according to the Bṛhad-Nandikeś-wara Puráṇa on the 8th Aṣṭami a magic square **सर्वतोभद्रमण्डल** is directed to be described with coloured powder of rice tinted with diverse articles known as **गुण्डी**, a mode of painting scrolls and figures by pouncing co-loured dust or powder on the desired lines : it is easier done specially on rough and unprepared ground. On this square on its nine parts, nine water pots are placed each bearing a distinct coloured little flag and in each a set of deities is invoked and adored. On the said square the so-called million Yoginis **कोटियोगिनी** are collectively invoked and oblations and sarcrifices offered to them jointly, but only 64 of the foremost of them are named in ordinary liturgies. The usual rules of Púјá require each deity to be meditated upon, in which medita-tion its figure has to be mentally considered and then offerings have to be made ; ordinary liturgical works are not encumbered with this Dhyána. Mayadipika, a work of the Fine Arts, names them and de-scribes them.

अक्षोभ्या—Akṣobhyâ is the first in the **स्वयंभूपुराण** under the chapter of the genesis of the Jain saint **धर्मधातु** the "essence of virtue." **अक्षोभ्य** a form of Buddha is said to be located on the east **पूर्वेह्यक्षोभ्यं श्रीमन्तं दक्षिणे रत्नसंभवं ।** The same quarter is assigned to **अक्षोभ्य** in the chapter on **गोश्रृङ्गपर्वत** which **अक्षोभ्य** is said to be one of the four **तथागत अक्षोभ्य** ; in describing the ornamentations of a temple it means unshakable firm designs or carvings **अक्षोभ्यकर्मभिः** It is not therefore to be wondered that the figure of the Yogini as described in the work of Maya a demon is

वज्रस्थाभयभृद्याम्ये कारयेत् खेटकभृत् ततः ।
हेमभूषणभूषा स्यात् अक्षोभ्या करिसंस्थिता ॥

Akṣobhya is therefore adamantine based and must necessarily carry the protecting or assuring hand, and the defensive weapon the shield-ornate with gold and riding an elephant. Indra is **सहस्राक्ष**, he rides the **ऐरावत.**

ऋक्षकर्णी Literally means one whose ears are pierced (the **कानफाटा** mendicants ?) but **ऋक्ष** is also a star and **ऋक्ष** is also a bear.

ऋक्षकर्णी तु गौरांगी कम्बुबाणान्नयावहा ।
धनुःकपालभृत सौम्ये ऋक्षस्था तर्जनीस्थिता ॥

A **कम्बु** is a shell, a conchshell? Five articles are mentioned but if the bow be as thick at times to serve as a cudgel we have four only. She evidently rides a bear and ever threatening.

राक्षसी as the name implies is not quite so fierce a figure ; she is gold coloured—

हेमवर्णा स्यात् चारुगात्री वृषस्थिता ।
कुठाराशनिभृत् याम्ये वामे पाशांकुशान्विता ॥

She is sleek-skinned, riding a bull, carries an axe, a thunderbolt a noose and a hook.

यत्तरच्छकयोर्मध्ये आद्याक्षर विपर्ययः । यः सदारत्नमाकर्षात् स एव यत्तमुच्यते । यजयोरभेद भाषायां कथ् स्थाने टे इति भाषा प्रकृति । सयत्तेयदा परधन लोलुपस्यात् तत अपहरण "जठना" इति भाषायां To **जट** from **जटा** = entanglement ? bamboozling. **जुन्ती** = to tout for pilgrims. Vide for **जुना** in the Taittiriya Sanhita.

चापणा—

चम्पकच्छाया दक्षिणे मुद्गरां कुशा ।
कपालञ्च फलं सव्ये धत्ते कुञ्जास्थि संस्थिता ॥

A **क्षपण** is an impudent, a shameless fellow contemptuously applied to a Budhhist but adopted by them as **क्षपणक** a Jain or Budhhist mendicant. **क्षेपादेवी** is mentioned in **उच्चाटन** magic by which people are supposed to be eradicated, ruined and is advised to be adored with **भीषणाख्य भैरव** which is dark coloured, the passage is

दिवसंपोषलं कृत्वा क्षेपादेवीं प्रपूजिताम् ।
मात्सर्य्यचित्त संत्यज्य उच्चाटनसिद्धिं लभेत् ॥

In the Vedas **वायु** is said to be a **क्षेपिष्ठ** god ; is it because he is the quickest of gods or because he is of quick temper **क्षेप** means also an abuse.

पिङ्गाक्षी—Rides a horse tawny, with eyes of the same brown tint. She has 3 eyes, she carries a silken noose, a hook or a shield,

पिङ्गाक्षी स्याद्बभ्रुवर्णा त्रिनेत्रा च हयस्थिता ।
कौशेयपाशभृद्याम्ये वामे वांकुशखेटिनी ॥

Horses from China and silk from that country are often praised in the Sanskrit books. This is the solitary instance in which a noose of silken cords is mentioned.

क्षया is seated on a tortoise, is fair coloured, is in a meditative mood and she has a water vessel on her left, she carries a lump of skull **(कपालपिण्डा)** (the ball of the skull ?) and decorated with all ornaments.

क्षया कूर्मस्थिता गौरी जपस्था सा घटन्विता ।
वामे कपालपिण्डाभृत् सर्वालंकारभूषिता ।

This makes her a nymph, for she rides a tortoise and holds perhaps a water vessel on her left waist and is engaged in **जप** mentally repeating charms. **वाम कपाल** Is it because all world is said to be end by an universal deluge ? Khaya = ruin, loss, decay.

अक्षया. The undecayable is a necessary sequel of **क्षया** decay. Both the allegorical representations are light coloured and both have sleek skin but **अक्षया** rides a wolf a land goddess. Akṣaya is golden.

अक्षया हेमवर्णा स्यात् चारु गात्री वृकस्थिता—
कुठार खट्व, भृत् याम्ये वामे पाशांकुशान्विता ॥

she hold an axe, a sword and a noose and a hook.

Some books describe another—

क्षया who rides a deer,

क्षया तु शवगा पीता शक्तिभिन्दिधनुःकरा ।
याम्ये डमरुशूलेषु वस्तभृत् मृगसंस्थिता ॥

She is described to be as yellow as a corpse. **शवगा** is a term not frequently met with. Does it mean as yellow the colour of autumn fall of leaves, ripeness ? as a corpse ?; in Bengali one is said to be as **पाङ्गाश** as a **शव**. The colour specially assigned in the Vedas to the season autum, old age is yellow. "**कनकाभानिवासांसि.**" **भिन्दपाल** is a short arrow thrown from the hand or shot from a tube and which requires a cross-bow. **भिन्दति** is to break and **भिन्दिधनु** must be taken as one word which means a cross-bow and a **शक्ति,** an iron spear something like a **त्रिशूल*** which has a three forked tip. This female deity carries a bow of the above kind, and also ? an iron spear, In her right hands she is described as holding a **डमरु** a handy double ended drum which is the usual musical instrument of the naked God Mahadeva. But **शूलेषु** may mean either an arrow **इषु** pointed spear, a piked staff so much needed in walking and climbing hills or as a spear and an arrow. Or a damaru, as piked staff and a goat, for **वस्त** is a goat in a spit for roasting? In describing the deities one has not to take any of articles mentioned in the Dhyana otherwise some figures appear to have an unseen number of hands.

बाला has 3 eyes holding a shield, noose with skull, a spear and a sword. She is rufus and is sporting with flames.

शक्तिखड्गधरा त्र्यक्षा खेटपाशकपालिनी ।
रक्ता बहिःस्थिता बाला क्रीडन्ती दहनैः सह ।

What **रक्ता बहिः** means has to be enquired. **बहि** is to hurt but **वहन, वहा** flow. Does the passage mean squatting outside the stream of gore and close to the funeral pile, sporting with the flames ? or that the goddess herself is of red colour?

लीला otherwise **लीलावती** or gamboling, playful, is red, her right hand wishing victory, decorated with a spear and a noose ; on the left hand a lotus and half a skull (?)

लीला लीलावती रक्ता दक्षपाणिर्जयान्विता ।
बिभ्राणा पट्टिशाम्भाशं वामे मस्तार्द्धमम्बुजं ॥

लया or **जया**

*A **त्रिशूल** appears to be a weapon from after the Buddhist period. In the pure Buddhist books Siva, Mahadeva is styled a **शूली** a holder of an iron spear. The Buddhist trisula used as an emblem for worship has subsequently been carried to the forehead as a symbol of sectarianism.

वृषारूढा जया रक्ता याम्ये दण्डासिधारिणी ।
कर्त्तरीकार्द्धभृद्वामे तर्ज्जन्यासक्तसिक्थका—

रक्त=attached or tinted or coloured, red ? And the dhyana quoted above does not suggest any other colour of her person; in this place रक्त refers to the colour of the goddess. She rides a bull. A कर्त्तरी is a pair of scissors and half of which is a blade only. सिक्थक is boiled rice or bees wax in to which the index finger is dipped. Is it to smear the blade, or, if rice, to taste and lick it. But as आसक्त means zealously attached to, it must be inserted in a pile of boiled rice ? The index finger is not generally used in licking, but the thumb or the middle finger. We find that the Pitrs who are called लेपभुक् are offered the scrapings from the thumb. The custom in Thibet is to make up egg shaped balls of parched grain powder with tea and butter on a saucer with the last three fingers of the right hand and kneading the dough on the cushion of the palm the ball so prepared is placed in the mouth with the portion of the cushion nearest the wrist, occasionally helping the ball further in the mouth by the thumb. In the Sastras the hand is, for the purposes of oblation, divided into three steps तीर्थ, *viz* देवतीर्थ the step fitted for oblations and offerings to the gods. In this they are supposed to trickle down or pass over the tips of the fore-fingers being helped by the thumbs. This is observed also in the daily oblations तर्पण to the gods. The passage for the human offerings मनुष्यतीर्थ is near the wrist, and the पितृतीर्थ the passage for oblations to the manes of the ancestors, पितृ is at the root of the right thumb—between the index fingers and the thumb. The thumb-smeared food is for the 4th and 6th degrees of ancestors who are entitled to the smeared remnants only. सिक्थ, mouthful, सिद्ध=to boil, to cook रिज=to fry.

लोला—

कर्त्तरी मार्ज्जनी याम्ये साम्ये पीडनकंकरे ।
शूलं रुरुयुतं द्वाभ्यां धत्ते लोला तु शारदा ॥

This deity is styled शारदा which is a name of Durgá inasmuch as she gives the essence of wisdom. पीडन is devastating, कंकर=vile, a रुरु=a deer. Does the passage mean holding with both her hands a deer in the roasting spike ? But she is described as holding in her right a pair of scissors and a broom and in her (both) left hands a pierced

deer. But what does the expression पीडन कंकरे mean? Does it mean the hurting hand?

लङ्का—

वामे लुलायमुण्डञ्च तत् पिबन्त्यसृजरक्तिका।
लङ्के शिरस्थिता लङ्का खादती पिशितं घनम्॥

A fierce goddess. She has the severed head of a buffalo or that of a tiger (लुलायो महिषी व्याघ्रे) and लुलाय is a buffalo as appears in the Durgá Pújá paddhati (यथा वहसि चण्डिकां तथा मम रिपून् हिंस शुभं वह लुलायक). Whatever it be she has a severed head from which she drinks the gore (असृज = blood) and रक्तिका as red as the seeds of the Abrus precatorius perhaps drinking blood. But लङ्का is an evil spirit one of the Śákiṇís, attendants of the fierce Rudra. She is described as lying with her head in Laṇká, Ceylon, the capital of Rávaṇa of the Rámáyaṇa. This leads us to the astronomical side which describes Laṇká whence the first meridian of longitude is computed to be $\frac{1}{12}$th of the equatorial circumference of the earth—a veritable continent by itself. She is eating (खादन्ति), and not drinking or swallowing (पिबन्ति), coagulated blood or घन frequently meat, flesh of the buffalo.

लंका is the Bengali word for capsicum, chilli, and it is distinguished from the other pungent condiment pepper मरिच. It is not unoften called लंकामरिच pepper of Laṇká. But लंका also means an unchaste female.

लंकायति Trigonella carniculata, is the vocabulary name of a potherb cultivated in Bengal under the name of পিড়িঙ্গ as well as the other species मेथी Fœneculum grœcum both now naturalised in all parts of India. We have the लंकासिजे classically known as लंकास्थायिन् an Euphorbia supposed to have been introduced from America and they have been so naturalised as to grow wild as several other introduced plants. As to the natural habitat of the black pepper मरिच or मरीच they may be considered as indigenous at least in the islands of the Indian seas. They are our old acquaintances and the Sanskṛt name পিপুল has been used in naming the genus Piper. The round berries are the गोलमरीच, the long ones are the पिपर of the Vaidya and the thick succulent stalk is used as a condiment more cooling than the pepper or the capsicum (Piper chava). The पाण the betel-leaf plant is also a Piper, but the variety known as

Piper niæqualifoliua, a native of Peru deserves special attention as having very fragrant leaves much more so than the कर्पूरकाटी पाण of Bengal.

लंकेश्वरी is a peculiar deity she is described as.

त्रिफला शाकखोटादा मोदकाशी च दक्षिणे ।
शोणा लङ्केश्वरी कुम्भे डिम्भा भूर्वास्तु बिभ्रती ॥

In the स्वयम्भुपुराण we meet with such passages as

लङ्का व तालादियाना लोकोत्तरान् भावजान् अपि ।
स्तोत्रयामास भावेन तीर्थसेवापरा ययुः ।

What does this passage mean? It is a mystic matter better known to mystic-tantrics of Buddhist of Nepal who have no doubt originated the host of deities now included in the current Hindu pantheon.

लाला. A goddess riding a swine or a boar!

दक्षिणे वरदं चक्रे वामे कंकनकंकरे ।
बिभ्राण कोलगा रक्ता लालासृग्लालसा मता ॥

लाला is saliva, spittle and लालसा means ardent desire, which in matters of food secrets a spontaneous flow of saliva just as the sight of a sour or acid article of food is said to make the tongue secret saliva. The goddess is rufus and is believed to be fond of meat.

विमला rides a tiger and is red-coloured. she has three eyes, she holds a pair of scissors, carrying a vessel on her right waist, duly decorated.

द्वीपिस्था विमला रक्ता त्र्यक्षालंकारभूषिता ।
कर्त्तरी कुम्भभृत् याम्ये वामे पाशकपालिनी ॥

हुताशना is the female energy of Fire हुताशन, and as such she is blue or dark-coloured and is, as should be, seated on a goat अज and not a lotus अब्ज = a lotus. She has lucky flames ज्वालिनी on her right and holds bundles of कुशा as विष्टर and a vessel full of आज्य—butter.

कृष्णहुताशनाब्जस्था ज्वालिनी दक्षिणे शुभा ।
वामे त्वभयहस्ता स्याद्विष्टराज्यघटान्विता ।

Amongst lucky sights we find दक्षिणावर्त वह्नि which means flames which rotate rightly like the hands of a watch. But here दक्षिणे perhaps means flaming fire on the right side वामे शवशिवाकुम्भ and fire on the

right. The Bengali version of this omen is জ্যান্তর চেয়ে মরা ভালো যদি যায় বাঁয়। শূন্যের চেয়ে ভরা ভালো যদি ভর্ত্তে যায়।—

विष्टर-विस्तार to spread a sheaf of 25 blades of **कुशा** tied together for a seat in fire sacrifices. In the Śráddhas also **आसनार्थं विष्टरान्**, etc. Instead of the sacrificial technical **आज्यस्थाली** we find in the above the **आज्यघट.**

विशालाक्षी as the name implies should have large-protruding eyes, but she has the face of a boar which suggests protruding snout also. She carries a bell as a sounding instrument perhaps to note the time? But she must have four arms and in that case the **बाह्य** means another music instrument or a drum or does it mean a sounding disc and a mallet on her left and a pair of scissors with an assuring hand?

शूकरास्या विशालाक्षी त्रिसन्धस्थापितेतरा।
घण्टावाद्यकरा सौम्ये याम्ये कर्त्तरिकाभया॥

त्रिसन्धस्थापितेतरा. A **सन्धि** is a hole made in a wall underneath to enter a building for felonious intentions the **সিন্ধ** in Bengali. But **सन्ध्य** means possessing as an integral part intimately blended with, and it means also twilight.

त्रिसन्ध्या is dawn, noon and twilight. But the phrase **त्रिसन्धस्थापितेतरा** must have some mystic tantric implication meaning some part of the body other than the place of three joints. In the **पीठमाला** we are told of **वाराणस्यां विशालाक्षी** and in the Sagar Island on the Dhoblat grant we find a **विशालाक्षी** Devi, both are matters of enquiry.

हुङ्कारा has the face of a fish, fishy-faced (?) is seated on a fish, has beads for her necklace, she carries a bludgeon, a fruit and a twig.

हुङ्कारा मीनवक्त्रा स्यात् मीनगा साक्षमालिनी।
मुशलं बिभ्रती वामे सौम्ये तु फलपल्लवौ॥

The text **वामे** is ambiguous, it would read better as **याम्ये.**

वड़वामुखी—

अङ्काभ्यां बिभ्रती वालौ पर्यंके बडवामुखी।
स मत्स्यकूर्मभृत् याम्ये कृष्णा नीलधरान्यतः॥

This is a hairy goddess. **बड़वामुख** is submarine fire **बड़वा** a mare and the submarine fire is said to have the head of a mare. The same in the feminine gender is **बड़वामुखी.** There is a shrine in the Chittagong district, near Sitákuṇḍa, called **बाडवकुण्ड** where bubbles rising on the

surface of the kuṇḍa burst and flames of fire play on the surface of the kunda. In many parts of the hills in the neighbourhood volcanic flames are seen to rise and they become more vivid at night. On the Chandranátha tila the flame is not unoften utilised by pilgrims for cooking their scanty meals.

She is reclining (?) on a bed having a fish and a tortoise on her left. She may be dark-coloured and she has on the other side **नीलधर**, what this **नीलधर** is, has to be enquired. Does it mean a blue Maina-bird indigenous in the Chittagong district or a sapphire ?

हाहारवा rides on ass and is as grey as an ass warning and assuring by the left and holding a mace and a skull in the right, is dark colour ed and is naturally cruel-hearted.

तर्ज्जन्यभयभृत्सौम्ये याम्ये दण्डकपालिनी ।
कृष्णा हाहारवा क्रूरा रासभस्था खरस्थिता ।

The last expression **खरस्थिता** is doubtful. In Buddhist-sculptured figures of Buddha preaching we find the right hand raised, the ring-finger joined with the thumb and the three remaining fingers held straight up-right. This **मुद्रा** is used in preaching the believers and discoursing with disciples. The raising of the index-finger only is used in warning persons from repeating anything forbidden. The said index-finger, a little curved like a hook, is called **अंकुशमुद्रा** with which the *tirthas* **तीर्थ** are invoked. Sacred waters such as **गंगा यमुना सरस्वती** etc., holy rivers are said to be concentrated in the sphere of the Sun by whose rays their waters vaporised have been as it were sucked up. **सूर्यमण्डलात् अंकुशमुद्रया तीर्थानि अर्घ्यपात्रे आवाहयेत्।** Symbolically the holy waters of the Ganges ect., are as it were hooked or scooped out from the sun and placed in that vessel. The attitude and positions are so symbolical that one observing the **आवाहन** is easily visualised by the delusion. Such symbolical mysticisms do not appear to have been much known to the authors of the Smṛti codifiers, Manu, etc. Nor do they much occur in the Epic, Mahábhárata. But they abound in the later portions of several other Puráṇas and they are the back-bone of the tantra cult.

मुद्रा is a purely tantrik technical term used by the mystics. They are symbols peculiar to each cult and these marks either with sandal-wood paste or grey, etc. Clay distinguish the holder of the mark. The tantras are prolific in the matter of these mystic symbols,

and they seem to have been adopted by such sectarian Puráṇas also as are specially confined to any particular doctrine.

In one of the tantras **मुद्रा** is considered as one of the five sorts of writings, characters and may hold the place what hieroglyphics do in ancient Egypt.

मुद्रालिपिः शिल्पलिपिर्लिपिर्लेखनिसम्भवा ।
मुण्डिकाछुणसम्भूता लिपयः पञ्चधा स्मृताः ॥

May not **शिल्पलिपि** mean symbolical pictures. For the instruction of the deaf and mute as well as for communicating secret message, alphabets by the joining of certain fingers in certain way are current in Nepal and amongst the brokers in other parts of the country.

In some tantra **मुडी** puffed rice and not puffed paddy is called **मुद्रा.** Other authors include puffed wheat, puffed baked rice and puffed gram as all **मुद्रा.** Puffed rice, etc. in the tantras is considered as means for attaining final liberation, beatitude ! they are called **मुक्तिप्रदायिनी !**

Passages are often quoted from the Vedas as authority for carrying such symbols marks on the body as are ordinarily called **मुद्रा** but they reflect some doubt on the passages themselves.

The signs used in ordinary worship by means of the fingers are mentioned in the tantras as

आवाहनादिका मुद्रा नवसाधारणा मता ।
तथा षडंगमुद्राश्च सर्वमन्त्रेषु योजयेत् ॥

Some of the **मुद्रा**s mentioned in the tantras are curiously named

महामुद्रा नभोमुद्रा उड्डीयनं जलन्धरम् ।
मूलबन्धं महाबन्धं महावेधश्च खेचरी ।
विपरीतकरी योनिर्वज्रिणी शक्तिचालिनी ।
ताडागी माण्डवी मुद्रा शाम्भवी पञ्चधारणाः ।

Such 25 Mudras are known as **सिद्धिदायिनी.** These are to be considered with 64 kinds of seat **आसन** or postures with which, the gymnastic Yogis illude the villagers. **हठयोग** a new-coined term much used by the Buddhists and thence adopted by the later authors of mystic philosophy which assures magic powers **योग** of Patanjali doctrine treating of the union of the soul with God **हठ** literally

means to leap or jump, and therefore to be wicked for the acquisition of the desired aim without following the honest but industrious, laborious path. And the term हट is to shine, to glitter without being gold whence हट्ट the market where goods are exposed and demonstrated to advantage, to illude customers. And and हठ means violence, oppression ; हठयोग, the name assigned to that form of devotion which promises violently to obtain the desired result. Hence the Bengali work हठात्=अकस्मात् without rhyme or reason, and when this term is used as a prefix in हठात्बाबु means an upstart, a nouveaux riches.

It however can not be denied that though denounced generally, some of the physical processes recommended have been seen to produce some physical results ordinarily unavailable. But the sensible mean should never be forgotten in the zeal ; and extremes which are not necessarily true should never be resorted to. Wisely did the poet say that to shew the mettle, curb the steed, as is done by some horse-dealers who by artificial methods of stalling a horse add to the apparent length of its spine hind legs stretched, the ears upright (ঘোড়া চিনি কাণে) and by tight bridle which produces an artificial peacocklike in-turned neck of the animal. This curbing is recommended in all ordinary matters of life. A kick with an elephantine-leg had better not be reduced to practice.

Massages of certain nerves and muscles are known to produce better results than drugging but that mechanical effort does not at all times do away with the use of drugs.

Skilful massage on many an occasion has been seen to have done away with douche, cupping, etc., the touching or friction on certain parts of the skull produces a free and copious urine. But let none fancy that the touch of the magnetising spirit-rapper and ghost-invoker is the master of the curative art ; though thousands benefit by *ojhai*, charms, mystic chant etc. The well-known পেঁচো চোয়ালে পাওয়া of the new born babies of Bengal in the last century and earlier days used to encourage the ghostly arts. Pureperal fever and the sequael tetanic and spasmodic symptoms appear to have corroborated the supernatural faith ; babies of a few days were made to stand stiff like dry stick, the *ojha*helping it with holding up the tips of its fingers. The chamelion-like change of colour, blue, green and gray due perhaps to difficulty of

breathing, asphyxia and lock jaw has always been assigned to **पञ्चानन** a village or rustic representation of Siva, colloquilly called **पञ्चानन्द** or **बाबाठाकुर** who is supposed to obsess the infant ; and the master-mystic relieves it. It is needless to say how one single case of success is remembered and repeated from mouth to mouth whilst the 999 failures are forgotten. Mary an ascetic has been seen to have commanded veneration of the mob, because one well-to-do man regard him with respect. **यत् यदाचरति श्रेष्ठस्तत्तदेवेतरोजनः ।** and why because, of his daily scattered blessings for birth of offsprings, heirs and success in courts of law to hundreds and thousands, one successful result is rewarded by reputation. It is no criterion of the efficacy of a medical practitioner if he has an extensive practice. **गतानुगतिका लोकाः** the number of retinue, followers and disciples does not necessarily prove the depth of wisdom in a preceptor.

There are such passages in our Śástras which warn us not to be misled by the imprimatur of a reputed author. Of all self-evident things Jaimini in his Aphorism **वेद प्रामाणाधिकरणं** has fully discussed the point. Such sayings may be scrutinised under **तत्प्रमाणं बादरायणस्यान्यानपेक्षत्वात् ।** and under **मूलप्रमाणमुपजीव्य प्रामाण्यं ।** as also for the logic of the aphorism **धर्मस्यातीन्द्रियत्वात् ।**

Thus is the foundation of Hinduism as interpected by the earlier seers. Manu who has been also recognised in the passage of the Vedas **यद्वै किञ्च मनुरवदत्तद्भैषजं ।**—and why ? because **प्रत्यक्षवेदेनैव साक्षान्मन्वादिस्मृतीनां प्रामाण्यांगीकारात् ।**

As to blind faith which is equivalent to modern term **भक्ति,** it has been said **श्रद्धाजडस्यैव तु पं तत्र प्रामाण्याभिमानः** Here the proof is an empty vanity. Where mostly by irrelevancy **प्रायेणानृतवादित्वात्** only fallacy **पुंसां भ्रान्त्यदिसम्भवात् । चोदनादुपलब्धेरच श्रद्धामात्रात् प्रमाणता**
Manu says

श्रुतिं पश्यन्ति मुनयः स्मरन्ति च तथा स्मृतिम् ।
तस्मात् प्रमाणमुभयं प्रमाणैः प्रापितं भुवि ।

and those on false casuistry disregard them, should be discarded from gentle society as atheists. **योऽवमन्येत ते तूभे हेतुशास्त्राश्रयात् द्विजः । स साधुभिर्बहिःकार्य्यो नास्तिको वेदनिन्दकः ॥**

The Chaturvimśati Mata says **अर्हच्चार्वाकं वाक्यानि बौद्धादिपठितानि च । विप्रलम्भकवाक्यानि तानि सर्वाणि वर्जयेत् ॥**

We are always advised to follow the line of our wise and pious ancestors and what had been their behaviour is our line of conduct of life: that is Orthodox.

विद्वद्भिः सेवितं सद्भिर्नित्यमद्वेषवाग्भिः ।
हृदयेनाभ्यनुज्ञातो यो धर्मस्तं etc ॥

Here the untramelled, unperverted natural conscience is referred to. It is said to be a self-persistent power discretion **विवेक** which has been identified with a Divine power; though not beyond our control.

मायायाः परमात्मशक्तित्वेन शक्तिमतोऽपि आत्मनः प्रकृतित्वावश्यम्भावात् and as is piously observed **ईश्वरेच्छायाः माया परिणामरूपत्वात् न मनो अपेक्षा अस्ति ।** which has been defined as **स्वाभाविकी ज्ञानबलक्रिया ।** suggestive of an unperverted conscience, which can only remain uncontaminated by teachings of the good-behaved elders and they are called Ṛṣis who are our codifiers **धर्मप्रणेताः**—Paithinasi enumerates 36 of them **षट्त्रिंशत् ऋषयः**—as stated in the **श्वेताश्वतर उपनिषद्.**

ते ध्यानयोगानुगता अपश्यन् । देवतात्मशक्ति × × ×

Later exegesists have expanded the said Máyá which has been identified with Avidyá (Ignorance) without which the outward mundane occurrences cannot be explained. There is a Bengali saying which should be duly contemplated গৌর রক্ষে বলা। তিন কলির বেলা ॥ This suggests doubt as to the absolute Truth. In many philosophical doctrines **अहंतत्त्व** the Ego, the Self is a vital ingredient in genesis of creatures and in the creation itself, a system of philosophy well understood by the Hindus. According to that school there is one absolute Truth in the Eternal Being. Truth has been described by western authors, as a mode; Sincerity (Honey without wax, an unadulterated unalloyed thing) is its characteristic and therefore true is an occasional quality. It is the mode of speech of a sincere man, if it expresses the sentiments most forcibly. The Śástra is **सत्ये साधौ विद्यमाने प्रशस्ते ऽभ्यर्हिते च सत् ।** and **" सत् सुतायते " सत्सुएव हित तत्रायते विस्तीर्य्यते, नहि सत् समीपे शक्यं विना,** etc., which has been further explained by **सत्सु भवं सत्सु साधु—सतो अर्हं इति वा सतं = सत्यम्,** etc., **नहि सतां समीपे शक्यमनृतं वक्तुं ।** or **सत् प्रभवं भवति य स एव हि सन्तः एवहि सत्यं वदति.**

The gods as described in our ancient works had all antipathies and sympathies and were subject to feelings and sentiments much like men: they had enemies and friends and were influenced by flattery and

coaxed and illured by promises of gifts. Many of our later books shew an eagerness for propagation—as if the gods were anxious like ourselves to have long retinue of worshippers and adorers. Many of the कथा anecdotes such as those of the hundred and one Vratas which are much observed in Bengal, simply narrate how the particular titular deity secured hosts of adorers, without meaning anything it cannot be ignored that such Vratas and व्रतकथा are of quite recent date. Later no doubt than Buddha and perhaps also later than the advent of Christian missionaries in this country. Propagation was no principle of the Aryas of old. They were a self-sufficient race, contented in their own limits.

The Vedic anecdotes of the warfare between the Devas and their opponents the Asuras are as much ancient as some of the ealier hymns. A study of the strategy observed in their warfare simply indicates that the gods, exalted beings as they are represented to be, did not practise that high standard of morality rectitude and truthfulness which we teach in books of polity to our school-boys. In many passages the sympathy of the narrator appears to have inclined towards the gods though our school-lads have been seen to side with the Asuras whom they regard as real heroes in more senses than one. The way they were deluded and duped is what is condemned in the lower Benches of schools. They have often derided Viṣṇu becasue of his begging such a boon from Madhukaitabha who in their foolish elation of prowess expressed their satisfaction with the endurance of Viṣṇu who singly combated them for five times thousand years. The narrator Ṛṣi however condemns them अतिबलोन्मत्तौ for their ecstacy of success and triumph. The attention of the audiance is struck by a side wind and the demons were branded as fools. The ideal heroism is lost sight of and one's ability is measured by the amount of the result obtained—a kultur—which though we are from early life taught to disown, in after life, we follow with avidity. Truth as stated above here indicates a progressive side.

But the later Vedas in their operative recension known as अथर्व which has been traced to थर्वतिश्चरति अर्थो नैरुक्तधातुः । further नथर्वणं अथर्वणं अगमनं Hence अथर्वणाः मन्त्राः सन्तः आथर्वणः or they mean अगन्तारः for which one is referred to the Ṛk अथर्वाणो भृगवः सोम्यासः etc. In another place अथर्वा is इहतु उत्तमो वाच्यः । नहि अयं स्वाधिकारं व्यभिचरति रसादानादिकं नित्यमनुतिष्ठतीत्यर्थः ।—

They describe a great many observances which the mystic authors have immensely expanded. The अथर्व। are counted as retinue of the Sun because they are factors ? यामथर्वा मनुष्पिता दध्यङ् धियमत्नत । etc. They have been explained to be the companions of आदित्य—आदित्यसहचारिणु एते ऋषयः such as मनु, पिता, दध्यङ, धियं (अत्नत)

An annotator under उतनोऽहिर्बुध्न्यः शृणोत्वजएकपात् पृथिवी समुद्रः etc. says दध्यङ्, मनु, अथर्वा इति त्रित्वपक्षे आदित्य एवैते तद्गुणयोगात् भवन्ति द्युस्थाने समाम्नानात् पृथक्त्वे पुनर्द्युस्थानाः तत् सहचारिण एते ऋषयः। As for the day 12 Adityas are said to arise hourly so एवंरात्रावपि also in the night we find क्रमात् दध्यङ्, अथर्वा, मनु, सप्तऋषयः, वसवः, अश्विनौ, उषा, सूर्या, वृषाकपी, सरण्युः and त्वष्ट इति द्वादशनामिति केषाञ्चित्। त्वष्टुः प्रथमादित्यत्वे इहापि समुद्रादयः सरण्यान्ता एव द्वादशरात्रिदेवताः all regents of the night. The Atharvan hymns however have given not only charms to chant, to find lost properties but to revive the dead. Nevertheless their hymns as to assemblies and concord should never be forgotten as they depict the extent of civilisation of the periods.

The concord hymn follows the one on donations.

सहृदयं सांमनस्यमविद्वेषं कृणोमि वः ।
अन्यो अन्यमभिहर्यत वत्सं जातमिवाघ्न्या ॥
अनुव्रतः पितुः पुत्रो मात्रा भवतु संमनाः ।
जाया पत्ये मधुमतीं वाचं वदतु शन्तिवान् ॥
माभ्राता भ्रातरं द्विक्षन्मास्वसारमुत स्वसा ।
सम्यञ्चः सव्रता भूत्वा वाचं वदतु भद्रया ॥
येन देवा न वियन्तिनो च विद्विषते मिथः ।
तत्कृण्मो ब्रह्म वो गृहे संज्ञानं पुरुषेभ्यः ॥

(सहृदय = con + cord) (साम्मनस = unity of heart, concensus), (अविद्वेष = without hatred or malice). The above excerpt is meant to impart unity of feelings and to remove all antipathy towards each other amongst them who are thrown together. The hymn is intended to remove all partizanship in public assemblies as well as in domestic circles. It shews that even in the early days when this hymn was chanted, there must have been some party feelings which interfered with the good of the congregation or the family circle. Disobedient sons were not unknown and wilful wives, as well as combatting uterine brothers and sisters were a curse of the times. This social *disorder* the hymn attempts to remedy and remove by magic and chanting. It says concord and con-

census of hearts are imparted to the audience: as if by galvanism, magnetism or hypnotism and as an example the delight of a cow on seenig her young calf: a feeling of natural tenderness. It *deisres* sons to be obedient to the father, remembering that a prodigal son regards his father as a nature's Banker only: the Kaviraji doggerel about the myrobolan suggest of unfondling mothers **कदाचित् कुपिता माता**; wife not speaking in honied words has been variously memorialised in **"भार्य्या चाप्रियवादिनी"** **पत्नीं मनोरमां "देहि मनोवृत्तानुसारिणी"** as also in **"एका भार्य्या प्रकृतिमुखरा"** and in the symbolical custom observed on marriage occasions when the bridegroom's lips are anointed with honey. As to sisters we have the Bengali saying **निमतीत, कुंचिलातीत, तांत माखाल फल। 'सकल घेये कठिन तित बनसतिनेर घर॥**

सभा and **शोभा** are nearly allied terms for the **भी** to shine, ends in both: the first is to shine together (**सहा** with others) **समिति** is to go together, and therefore means, union in purpose aim and method. They are both born of Prajápati, the lord of creatures and they are as good as sisters. May they both jointly defend us. (Unity is here suggested and not party spirit, as is prominent in modern assemblies: teaching us to speak agreeably to those assembled there, the Seniors, the Chairman, the President: we invoked, who no doubt control the conduct of such gatherings and who are supposed to be cognisant of the rules of gatherings. We gather together to exchange our thoughts in conversation. These assemblise are properly called **नरिष्टा.** This term may be traced to the root **नृ** to lead, a man is one who is to be guided.* It may also mean the desire, or that which is desirable or advantageous to mankind. I am fully aware of the virtues and glories of those who are seated here etc.

The following excerpt is on congregation or an assembly which has been explained above:—

सभा च मा समितिश्चावतां प्रजापतेर्दुहितरौ संविदाने।
येना संगच्छा उपमास शिक्षाच्चारु वदानि पितरः संगतेषु॥
विद्मते सभे नाम नरिष्टा नाम वा असि।
येते के च सभासदस्ते मे सन्तु सुवाचसः॥

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* লেখাপড়া না শিখিলে পো।
তো সভায় নে থো॥

एषामहं समासीनानां वर्चो विज्ञानमाददे ।
अस्याः सर्वस्याः संसदो मामिन्द्र भगिनं कृणु ॥
यदवो मनः परागतं यदवद्धमिहवेह वा ।
तदव आवर्तयामसि मयि वार मतां मनः ॥

महाक्रूरा as the name implies, is a cruel and pitiless conception which suggests harshness and mischievousness, and formidableness when the party is malignantly powerful. The word **महा** means a cow, as in **महावैद्य** a veterinary doctor; but as a prefix it gives, in some cases, an ironical meaning as **महाब्राह्मण** a brahman degraded by officiating at funeral rites, **महामांस** human flesh, **महाशंख** in the mystic books meaning human teeth and bones of the dead, etc. In this case it simply emphasises the cruelty, and the figure of this goddess is said to be—

लुलायास्या लुलायस्था महा क्रूरा सितेतरा ।
वामेस्याः पाश मेड़ाब्जं दक्षिणे दण्डलेखनी ।

A **लुलाय** may be a tiger, or a wild buffalo, **लुलायो महिषो व्याघ्रे** । another reading is **लुलायो महिषो बाहद्विषत् कासरसैरिभाः** । In accordance with this reading it may refer to the habit of buffaloes who roll on quagmire; and (**बारु**=a horse) buffaloes are reputed to have antipathy for horses they are also known as **हयारि.**

The term **लुलाप** appears in the Durgá Pûjá ritual, in which a buffalo is directed to be sacrificed. **यथा बहसि चण्डिकां तथा मम रिपून् हिंस शुभं वह लुलायक** । The buffaloe demon is described as **कासर** in the ritual **पञ्चाननं कासरञ्च दैत्यमग्रे प्रपूजयेत.** which directs that the Lion (**पञ्चानन**=Siva) and the buffalo demon **कासरदैत्य** who is represented as vanquished by Durgá, have also in the presence of the Goddess to be adored. In the dhyána both the face and the ride need not be a buffalo. It would be better a metaphor were the face of a tiger and the seat on a wild-buffalo implied, both are cruel. She is represented as having on her left **पाशमेलाब्ध. पाश**= a noose, a cord, **एल** better **एलक**=**एड़क**=a ram, a **मेड़ा अब्ज**—lotus, a rather incongruous medley unless the cord or noose may stand for one with a ram tied thereto. A similar union is to be observed in a club and a pen ! She is other than **सित** white or grey *i.e.*, dark which implies unpleasantness and annoyance.

क्रोधना rides a jackal, whose long crackling howl breaks through the darkness of the night. She is described as—

असिता क्रोधना याम्ये खादन्ती मांसमण्डकम् ।
वामे विद्युज्जिह्वा क्रूरा सव्ये सीरकपालिनी ।
चक्रस्था कर्णे मदिरं बिभ्रती जम्बुकस्थिता ॥

of क्रोध. Amara says क्रोधनोऽमर्षणः कोपी चण्डस्त्वत्यन्तकोपनः । one of the synonyms of Durgâ is चण्डी which means awfully wrathful. The term चण्ड appears in चण्डाल the low caste and authors have distinguished the four whose conduct entitles them to that name and to one only who is by heritáge a चण्डाल an offspring of चण्डाल parents, the other four are called कर्मचाण्डाल: Vaśiṣṭha says—

असूयकः पिशुनश्च कृतघ्नो दीर्घरोषकः ।
चत्वारः कर्मचाण्डालाः जन्मतश्चापि पञ्चमः ।

Literally the figure of the goddess, as described above, is dark. Krodhaná is represented gnawing by her right jaws flesh (smashed ?) or she has on her left असिता who munches meat (smash ?), on her left is विद्युज्जिह्वा who is also cruel, she carries a plough (share), सीर शीर on her head ; she is seated on a wheel (a cycle?) or engaged in a symposium (भैरवीचक्र ?) has a twig of mimosa catechu struck upon her ear. मंदिरं = red species of mimosa catechu or a wagtail, the खञ्जन bird ; the principal central figure is perhaps seated on a jackal. It was a court fashion in days of yore for gallant men and women in almost all countries to wear cutflowers stuck upon their ears, the ears being a handy bracket for putting up a great many articles of personal use. The Brahman stuck up his sacerdatal thread on the right ear which is supposed to remain unpolluted. काणे. करवीफुल was the custom of the fashionable of the early teens of the 18th century in Calcutta. One शिवुचम्पटी a courtier of those days much regarded by the well-to-do used to do so. We find it mentioned by Shakspeare in King John—

" That in my ear I durst not stick a rose,
" Let men shall.....

The zealous patriots of the 20th century may smell an Unicycle or a motor cycle in the चक्रस्था and perhaps Macroni in विद्युज्जिह्वा· and in the सीरकपालिनी may ken a village headman who busbands the सीर acres. But the मांसमण्डक to chew, masticate and muneh must be read by them as पिण्डक or say that the final क is स्वार्थे, whatever might be the true

implication of the passage quoted above it is for those who are versed in the mystic art of the Tantras to fully explain.

भयानना.

कृष्णा भयानना गृध्री दंष्ट्रोग्रास्थिविभूषणा ।
याम्ये स्यात् शिखरं शूलं घर्घरं लेलिहान्यतः ।

गृध्री is one eagerly coveting, with sharp protruding teeth, decorated with bones on the left holding a the blade of a dart and a flaming brand.

शिख is the pointed end of a spear or a bayonet and **घर्घर** is a firebrand of straw-flaming-licking in Bengalí a তড়্পা made of day paddy straw or of the leaves of cocoanut denuded of the Mid-rib which are made into broad sticks in Western Bengal green sapplings of Shorea robusta thrashed and split. **सर्वज्ञा.**

त्रिशूलपृष्ठभृद्वामे मुण्डं डमरुकं शवम् ।
बिभ्राजा भाजनं द्वाभ्यां सर्वज्ञा प्रेतगा सिता ।

This goddess carries a trident, on her left shoulder a *damaru* and a skull ; she holds with both her hands drinking cups, she is as pale as a corpse. There are said to be 37 **सर्वज्ञ**s who according to Buddhist Puráṇas produce or induce Dharma. **सार्वज्ञैर्बोधिसत्वैश्च भवन्ति सेविता सदा । सप्तत्रिंशद्बौद्धधर्मसंज्ञानोत्पादकारिणी ॥** Whereever Buddha is said to have manifested himself **सर्वज्ञा** were in his retinue and they are every-where enumerated as 37 in number. **सर्वज्ञा ततो दिदेश भगवान् धर्म्मान् सम्बोधिपाक्षिकान् । सप्तत्रिंशतिभिर्युक्तान् सर्वज्ञैरिति भाषितान् ।** The partisans of **संबोधि** are enumerated as **स्मृत्युपस्थानानि** four, **सम्प्रहाणकं** four, **ऋद्धिपादं** four **पञ्चेन्द्रियं** five, **बलानि** five, **बोध्यंगकं** seven and **आर्य्यमार्गं** eight = 37 which all are collectively known as **सर्वज्ञ.** (omniscients ?) The Yogini mentioned above is a feminine energy of that hypothetical group.

तरला.

जानुक्षिप्तौ करौ कृत्वा उद्यन्ती तरलायते ।
शूल डमरुहस्ता च गोधांगा तरला सिता ॥

The figure as stated above represents one anxiously and eagerly expectant, though she is named Tarala which literally means rice gruel, an insipid drink or a spirituous liquor. She trembles **तरलायते.** is it due to delirium tremens ? A veritable picture of a drunken sot with

both hands clasped between the thighs and uplifted features. But the question is how she is to have *damaru* and triśula (spear) in both her hands? A **गोधा** is a leather fence worn by archers on the left arm to protect it from being injured by bow string. Perhaps it used to be made of the skin of an iguano, a skin still preferred for its tenacity in making drums **खँजरी** etc., and for shoes as well. Crocodile leather is not unoften sought for such purposes. A **गोधांगा** may therefore mean clad in leather, armoured : she is not dark coloured, is **सिता**. (pale? or grey?). Move to right **तारा** as a Yogini is described as—

तारा तारगुणैर्युक्ता कौशिकस्था सितेतरा ।
धत्ते शवार्द्धके सौम्ये शूलमुद्गरमन्यतः ॥

कौशिक is an owl and also an ichneumon ; on her left body (shoulder) she carries a spear and on the other a club. **शव** is a corpse and here used for the trunk of her body ; because she is described as of not a grey colour. It is a peculiar use of the term, a live body is not so-called. Evidently the word indicates a Buddhist view of the body which is **पुद्गल** (stuffed with decaying matter).

तारा is an emanation of Durgâ, the 2nd manifestation of the group of 10 after the 10 pauranic incarnations of Visṇu ; a tantric equivalent. The mystic authors have their own peculiár anecdotes connected with this emanation. She has three different appelations **तारा, नीलसरस्वती** and **उग्रतारा.** Without meaning anything derogatory, one can not help observing that the mystic authors, perhaps to mystify or secrete their art have been quite loose in the use of terms and their language is peculiarly understood by those who are initiated in their juggling practices. The letters of the alphabet are called **रश्मि** the rays, and **अर्ण (वर्ण)** as well **कूर्च**, to flatter, to praise but in mystic works stands for the tip of the nose from which **हूँ** the sound of assent is uttered without opening the lips.

नीलसरस्वती has been derived thus **लीलया वाक्प्रदा चेति तथा नील सरस्वती** as if **न** and **ल** were identical letters **तारकत्वात् सदा तारा सुखमोक्षप्रदायिनी ।** and **उग्रापत्तारिणी यस्मात् उग्रतारा प्रकीर्त्तिता.** Thus how Nilasarasvati, Tárá and Ugratárá terms have been derived, it is their **निरुक्ति.**

Such a deity as Târâ appears to have been cursed by Ṛṣi Vasistha who having failed to obtain a boon from the goddess was annoyed and cursed her ! The Tantra says

वशिष्ठाराधिता विद्या नतु शीघ्रफला यतः ।
अतस्तेनापि मुनिना शापो दत्तः सुदारुणः ।

Being adored by Vasistha not having received the desired boon she was severely cursed by him. No wonder therefore that the professional beggars of these Provinces, curse, abuse and maltreat the pilgrims failing to fill their sucking gutters.

We must remember however that अव्यवस्थितचित्तस्य प्रसादोपि भयानकः Has not Bharatachandra naively said ?

বড়র পিরীতি বালির বাঁধা । ক্ষণে হাতে দাড় ক্ষণেকে চাঁদা ।

It takes not long to curse one and to suggest a remedy for the same. Every malady has a cure.

ततःप्रभृति विद्येयं फलदात्री न कस्यचित् ।

Hence this Vidyâ does not offer boons to any. But mystic masters know the solution of all problems ; when the wife Kyriologic is added चन्द्र बीजं त्रपान्तस्थबीजोपरि नियोजयेत् । She behaved as pleasantly as a wife. त्रप is shame, bashfulness and also an unchaste woman, and त्रपान्तस्थ means one under the veil, the Kyriologic meant by the above is स्त्री. with a nasal sign above it which in Bengali is चन्द्रबिन्दु. In the एकवीराकल्प with fire it is stated

षोडशव्यञ्जनं वह्निसाक्षि बिन्दुविभूषितम् ।
चन्द्रबीजं समारूढं वधूबीजमिदं स्मृतम् ॥

By चन्द्र they mean स. At another place by एकाक्षी one eyed, is it because veiled females see under the veil by the corner of their eyes or by raising a bit of the veil without exposing their full face. एकाक्षी =स्त्री. The mystic authors make distinction between Târâ, Tárini and Twaritá तारा, तारिणी and त्वरिता. From the Kyriologies mentioned in the Tárini Tantra it appears that their emanation is more closely related to Krisna than the other three mentioned above. This deity is supposed to procure the reputed अष्टसिद्धि or अष्टऐश्वर्य्यसिद्धि, as well as the 4-sided benefits चतुर्वर्गसिद्धि. Like मञ्जुघोष who is called जाड्यौघ तिमिरध्वंसि etc., Târini is said to be जाड्यनाशंकरी परा । as well as चतुर्वर्गफला विद्या सर्वसिद्धिप्रदायिका. The Kyriologic is क्रीँ क्लीँ कृष्णदेवि ह्रीँ क्रीँ ऐँ.

The bait held out therein is too tempting, it does away with all useless labour of study.

अचिराल्लभते वाणीं गद्यपद्यप्रमोदिनीम् ।

In no time by adoring this goddess, which mainly consists in

a certain number of repeating the above, one becomes a speaker of poetry and prose which entertains all.

ज्ञानमात्रेण विद्यायाः क्षिप्रं द्रुतकविर्भवेत् ।

By knowing this science one soon becomes a rapid, extempore poet. **क्षिप्रं** = soon, in no time : **द्रुतकवि** = a rapid rhymer. **विना छन्दो विना शिक्षां विनाभ्यासेन पार्वति । विना ज्ञानं विना यत्नं विनाजापं कवेरपि । जिह्वायां जायते तस्य कवित्वं रसनिर्मितम् ।** Without the help of prosody, without grammar and without even exercise and practice, without wisdom, without any effort, even without conversing with poets : in his tongue grows poetry of all sorts. Is it not a really alluring, tempting thing for the idlers and ease lovers ? To such passages, they are so frequently promulgated that an ascetic Sádhu secures more disciples and followers than teachers get lads in their platforms.

त्वरिताप्रयोग is an express method in which the sacrificial hole in the ground for receiving oblations on fire **कुण्ड** must be triangular and not square

येानिकुण्डं प्रकल्प्याथ कुर्याद्धोमं यथेच्छया ।

The oblations must be of Jasmine flower. Flowers of Butea frondosa kill enemies, with flowers of Jonesia asoka dipped in honey one is sure to get a son etc.

कृष्णा is apparently more bookish and is devoted to studies ; she is described as seated on a lotus exibiting the "Intelligence symbol" **ज्ञानमुद्रा** and holding a rosary on her right and on her left she carries a *pothi* of Rk. Veda and a waterpot **कमण्डलु**

कृष्णापद्म स्थिता दक्षे ज्ञानमुद्राक्षमालिनी ।
ऋग्वेदं वामतो धत्ते पुस्तकञ्च कमण्डलुम् ॥

हयानना. One having the head of a horse, a variation of the Pauranic **हयग्रीव** or **हयशीर्ष** emanation of Viṣṇu. Viṣṇu is said to have been in a trance resting his face on the end of His bow string. As the gods wanted him urgently but being afraid to rouse him applied white ants to slowly cut up the bow-string. The string snapped, the bow end sprang up, the impetus snapped Vísṇu's head : as boys with a blunt cane—stick cut the arum leaf stock. In consideration of this service the white ants were provided a share in sacrifices, the leakage of oblations. The following anecdote is given in the Taittiriya Yajus Brahman

देवा वै सत्रम सता । ऋद्धिपरिमित यशस्कामाः । तेऽब्रुवन् । यज्ञः प्रथमं यश ऋच्छात् ।

सर्वेषान्नस्तत्सहासदिति । तेषां कुरुक्षेत्रवेदिरासीत् । तस्यै खाण्डवोदक्षिणार्द्ध आसीत् । तूर्ध्न मुत्तरार्द्धः । etc., and सधनुः प्रतिष्कभ्यातिष्ठत् । ताउपदीका अब्रुवन् वरं वृणाऽमहे.....वारेवृतऽहयासां । तस्य ज्यामप्यादन् । तस्य धनुर्विंप्रवमाणऽशिरउदवर्त्तयत् । etc.

रससंग्राही the sucker of fluids. **संग्राह** is griping and **संग्रहण** is sexual intercourse. She is described as

छिन्नहस्ता शवाकृष्टा सारा स्थूला जटाधरा ।
खट्वागं डमरुं सौम्ये शूलैलके बिभ्रती ततः ।
शवस्था रससंग्राही नृत्यन्ती जटिला सिता ।
कुशूलान् चक्रकंकालान् बिभ्रती चर्मवासिनी ॥

सारा = Durva-grass, **कुशूल** = **व्रीहयागारः स्यात्** = a grainary as opposed to **कुम्भीकधान्य** । "गगरीदाना शूद्र उताना" one who has a stock of rice sufficient to feed him and his followers is a **कुशूलधान्यक** *i.e.* piles to be handled by a scoop of wood. The term stands for a stick with a flat end. **छिन्नहस्त** is one whose hands have been lopped off, amputated. Dose it refer to the goddess ? She is said to be dressed in hides and is decorated with grainary sticks and **चक्र कंकालानः**; does this mean surrounded by bones. She is described as dancing or jumping ; she is **जटिल** her hair matted and she is pale standing on a corpse. Her arms carry a leg of a bedstead, a small drum (damaru a drum-let ?) and a spike and a fire brand. The first line is ambiguous, thick clotted grass with matted hair, corpse etc. **रससंग्राही** this form of energy appears to squeeze out all fluids from corpses. But **शबरलोध्र** is white **लोध्र** and therefore pale.

शवरा.

सवेदकद्विजासक्ता कनिष्ठा शवरालिभा ।
वामे करोषधानासिधरा उल्काधरान्यतः ।

शवर a barbarian of the mountains who decorate himself with peacock feathers ; is it from **शव** = a corpse ? **शवराल** is a kind of **लोध्र** red colour flower, **कनिष्ठा** young, bright. **सवेदक** does it refer to the **शवर शास्त्र.** We have such things as **शावरोत्सव** on the completion of the Durgá Pûjá, smearing the body with dirt, mud and gore and dancing and uttering obscene language. There is **शावर शास्त्र** a kind of knowledge **विद्याभेद.** This must be what is referred to in the tantras as well as in the Devî Puráṇa and Káliká Puráṇa.

सा विद्या मीयते यस्याः कोन्यः समापि न ।
ज्वरेण कुञ्जरं हन्ति सर्षपेण तुरंगमम् ॥

जीयंते भक्षितं.

The शवर is an ancient known race of Indians and has been noticed by Pliny and others. As a rule they are said to be of 2 kinds the leaf clad and the unclad. The Jagannath of Puri is said to have been a Śavara idol. Such figures of idols, limbless, are also to be seen in Ægian marble idols, Amorgas fiddle and mallet types which latter have been developed into human figures; relics to be seen as old as 2,000 B. C. having flat plank on the back and a little raised and rudely painted shewing the crude features; such dolls are sold at one pice each in the Bengal markets. The so-called Bráhmaṇas of Orissa from amongst whom the cooks of the Puri temple are appointed are शावरी ब्राह्मण.

सवेदक. Does it mean a द्विज a twice-born, a Bramhan? Attached to such males, young and fair in complexion is the शवरायोगिनी holding on her left a sword and another with a fire brand. In the स्वयम्भूपुराण amongst the लक्ष्मी s of शम्भूनाथ there is this couplet :—

सवांफलां बृहाच्चापि तपां हशां सुदर्शनाम् ।
कनिष्ठां स्वर्गभूवानां समन्तत प्रपूरितम् ॥

तालुजिह्विका. One who has the uvula only; a crocodile is a तालुजिह्व

स्फटिकाभा गरुत्मस्था सुक्रान्ता तालुजिह्विका ।
शंखखेटकहस्ता या याम्ये स्वस्तिकखट्वाभृत् ॥

स्वस्तिक is a kind of cake, an auspicious sign, a cross-like generally made of rice paste and accompanies a श्री of that stuff. But it also means a garlic. She is described as fair as rock-crystal riding a bird. क्रान्त astronomically means declination and as it also means a horse a सुक्रान्ता may mean overcome, well surpassed, she has in her hands a conch shell, a shield, a स्वस्तिक and a sword. Svastika however may mean the thunder-bolt also.

चण्डी as stated above is कोपनया स्यात् according to the lexicon a wrathful manifestation of the goddess दुर्गा, the शक्ति energy specially the form she assumed for the destruction of the Idols of Mahiṣa demon. Idols of चण्डी, are occasionally met with in certain places, but they vary according to the different ध्यान, meditation of the worshipper following particular tantra. There are 8 armed, 4 armed, 10 armed and many armed forms and somewhere under various forms of the name, चण्डिका, मंगल चण्डी, उलुई चण्डी and so forth. In Bengal however by the term चंडी is understood that episode, prayer in the Markandeya Purâna

ordinarily known as **देवीमाहात्म्य** being chapters 81 to 93 of the **सावर्णिमन्वन्तर** which appears in the third section of the Purana. The Devi-Mahatmya has been abruptly thrust in between **विष्ण्वाद्याश्चैव तनयाः सावर्णस्य मनोर्न्दपाः ।** and **सूर्य्याज्जन्म समासाद्यसावर्णिर्भविता मनुः** From the 94th chapter Márkaṇḍeya Ṛṣi continues the recital of the 9th **रौच्य** Manvantara of Manu the son of Dakṣa, the first 3 slokas of this chapter appear to have been put in as a colophon, a conclusion of the Devimahátmya, a resumé. No other such resume is anywhere in the said Purâna to be seen.

The Devîmahátmya in Bengal is known as **चण्डी** and not as **दुर्गा** which is the popular appellation of this episode in the United Provinces. In Bengal the hall specially set apart for the worship of Durgá is called the **चण्डीमण्डप.** the Puja or festival being known as **दुर्गोत्सव** and the hall if pucka is called the Dâlân, the Hall *par excellence.*

The name **चण्डी** smells of mystic ritual and in villages resided by inhabitants of the tantrik cult the Durgá Pûjá is called **चण्डीपूजा** and the place is known as **चण्डीतला.** In Barissa, in the 24 Perganas, where Brahman Zamindars of the Sâvarṇi Gotra rule and who are known as **सावर्णचौधूरी** there is a special enclosure so named and is noted for its buffallo sacrifices. Guptavati commentary on the Devi-Mahátmya has cleverly explainded how the term **चण्डी** means the great creative energy, the Supreme Being and has thus summed up by saying—

धर्मस्तत्वानुभूतिः सकलविषयिणी सर्वकार्य्यानुकूला ।
शक्तिश्चेच्छादिरूपा भवति गुणगणश्चाश्रयस्त्वेकतश्च ।
कर्त्तृत्वं तत्र धर्मो कलयति जगतां पञ्च सृष्ट्यादि कृत्ये
धर्मः पुंरूपमाप्त्यासकलजगदुपादानभावं बिभर्त्ति ॥
स्त्रीरूपं प्राप्य दिव्या भवति च महिषी स्वाश्रयस्यादिकर्त्तुः
प्रोक्तो धर्मप्रभेदावपि निगमविदां धर्मिवत् ब्रह्मकोटी ॥

The name **सप्तशती** has been assigned to this episode by mystic tantras, and they are the first to break up stanzas to make up the figure 700 and their ritualistic rules govern the observances connected with Devi-mahatmya. Although the name of the episode in this part of the country is Durgá and its recitation **दुर्गापाठ** but the tantric influence is visible in the rules about **शतचण्डी** and so forth. The compiler of the **निर्णयसिन्धु** quotes Rudra-Yamal and other Tantras under **शतचण्डीविधि-** a hundred recitation of the Devimahatya.

Although the Devi-Mahatmya is ostensibly an episode, a prayer of the Markandeya Purana, no mention is therein made of the **अर्गला, कीलक, कवच.** These are all mystic matters; and have been suggested by such Tantras as **वाराहीतन्त्र, मत्स्यसूक्त** etc. ?

The so-called **नवार्णमन्त्र** has been described in the Dâmara tantra as **ऐँ ह्रीँ क्लीँ चामुण्डायैविच्चे।** The tantras divide the Devi-Mahatyma into 3 stories or adventures **चरित्र.** As to Devî Sûkta and Rátri Sûkta mentioned in the episode tantras refer to certain portions of the same as Devi Mahatmya, and not the Hymns of the Vedas of the same name.

The tantras recite of certain prayers as being cursed by Paraśu-râma, and others by Mahâdeva. The latter **कीलक** spike can only be remedied by following a peculiar disorderly way of recitation beginning with the XIII and then the I, the XII and the II, the XI and the III, the X and the IV, the IX and the V, the VIII and the VI, and twice the VII.

ऋषिछन्दोदेवतादि पठेत् स्तोत्रं समाहितः।

But what the Ṛṣi etc. in tantras mean, surely they are no where mentioned to be the seers to whom those particular passages as in the Vedas were revealed and then what do the tantras mean by Chhanda, the metre?; the passages so named are as far removed from the Chhanda mentioned, as anything could be. The Devatas of the vedic-hymns are to whom they are addressed or are regulated by the sacrifices in which they are used. In the Tantras they are incongruous.

The first story, adventure or **चरित्र** is said to be **पद्मभू मुनिः** does it mean **ब्रह्मा ?** its metre is **गायत्री.** but it reads as **अनुष्टुप,** its diety is **महाकाली** but it appears to have been **महामाया** who is prayed to awake Viṣṇu from his **योगनिद्रा** trance.

Mimes sometimes excel the original in their brilliancy, in their glitter. বাঁশের চেয়ে কঞ্চী শক্ত This adventure **चरित्र** has its kyriologic **वाग्बीज ऐँ** its **तत्त्व** (nature, essence) **पावक** fire, and it is used to obtain piety, **(विनियोगः धर्मार्थे.)**

The middle adventure. Ṛṣi—**विष्णु.** Seer invoked by Rudra. Metre—**उष्णिक्.** Devata—**महालक्ष्मी.** Kyriologic—**अद्रिजा** (Pârvati) **ह्रीँ.** Nature **तत्त्व**—Wind **वायु.** Use—**मोक्षार्थ.**

The final adventure. Ṛṣi—**शंकर.** Metre—**त्रिष्टुप.** Devatâ—**महासरस्वती.** Kyriologic—**काम क्लीँ.** Nature—**रविः** the sun. Use—**कामार्थ.**

The so-called **चतुर्वर्ग—धर्मार्थकाम मोक्ष** are diversely provided for. The Gods or dieties are Mahâkâli, Mahâlakṣmi and Mahâ Sarasvati and the natures are fire, air and sun, the three **भूः भुवः** and **स्वर**.

Mahálakṣmi.

सर्वस्याद्या महालक्ष्मीस्त्रिगुणा परमेश्वरी ।
लक्ष्यालक्ष्यस्वरूपा सा व्याप्य कृत्स्नं व्यवस्थिता ।
मातुलिंगं गदां खेटं पानपात्रं च बिभ्रती ।
नागं लिंगं च योनिञ्च बिभ्रती नृपमूर्द्धनि ।
तप्तकांचनवर्णाभा तप्तकांचनभूषणा ।
शून्यं तदखिलं स्वेनं पूरयामास तेजसा ।
शून्यं तदखिलं लोकं विलोक्य परमेश्वरी ।

This passage is assigned to the Mârkandeya Purâna but which recension ? It is so said in the tantras and the tantric stain appears everywhere ín the lines, a medley of high ideas of Vedanta, from the serious to the ludicrous, serio-comic, gravity and levity combined and Mahálakṣmi is said to be the primitive form of all, perhaps because it is the vital energy, she has three attributes and is the supreme being and as such she may be visualised and is at the same time invisible, she is described to envelope all. The term **मातुलिंगंदा** is an expression peculiar to the tantras. **मातुलुंग** is a citron, a sweet lime Does it mean a club after that of Matuli, Indra's Chauffer who carried a mace or club ; Crown-headed. **खेट** is a shield, **पानपात्र** a drinking cup. Her head carries coronets of snake and other signs of sex. She is as bright as molten-gold and is decorated with brilliant golden ornaments. She fills all this empty entity with her own glory, because she the supreme lady observed the entity empty. A mystic metaphor for wealth and riches over which Lakṣmi is said to preside.

But the passage goes on further. **बभार रूपमपरं तमसा केवलेन हि ।**

She manifested another form with unalloyed **तमः** darkness (ignorance ?), herself being perhaps pure **रज** and such second manifestation was

सा भिन्नाञ्जनवर्णाभा तप्तकाञ्चनभूषणा ॥
विशाललोचना नारी बभूव तनुमध्यमा ।
खड्गपात्रशिरःखेटैरलंकृतचतुर्भुजा ।
कबन्धहारं शिरसा बिभ्राणा हि शिरःस्रजम् ।

Of perceptible darkness, but decorated with ornaments bright as molten gold, a female with prominent eyes holding in her four arms, a sword, a drinking cup, a decapitated head and a shield. Her necklace is also of decapitated heads and her head bears a cornet of snake.

To this dark manifestation, the Mahâlakṣmi the first primitive energy said I give the three names suitable to your works and those names were **महामाया** great Illusion, **महाकाली** the great Kâli, **महामारी** the great plague, Hunger, thirst, sleep. Desire **एकवीरा.** the chief warrior **कालरात्री दुरत्यया** the invincible, difficult to overcome.

The said Prime Energy then manifested another female, endowed with **सत्व** attribute and she named her **महाविद्या** the great knowledge, **महावाणी** the great speech, **भारती. वाक् सरस्वती, आर्म्या** the respected, **ब्राह्मी महाधेनु** the great milch cow and **वेदगर्भा** pregnant with the Vedas, the lady of the Suras (gods). It goes on saying how the three manifestations porduced their spouses.

But another form of Mahálakṣmi is seen in bas-reliefs of old temples and also in the **रत्नवेदी** the Jewel altar of the temple in house No 26 Varanasi Ghose's Street, Calcutta. She is fourhanded and is seated on a lotus, she is being anointed with golden jars by two elephants of the quarters **दिग्गज.** On two other smaller lotuses stand two maids who are waving chamars by way of worshipping her,

Lakṣmi, Mahâlakṣmi, Rajalakṣmi and Rájarájeśwari are all manifestations of raja attribute which produces sensual desires, worldly covetousness, pride and falsehood. Royal, regal, rule, but she is impatient of the tinkling of bells. The only music she tolerates is that of the conchshell. Is it because females are fond of every thing paternal ? both Laksmi and conchshell being of maritime origin. Conchshell sound is shrill and it penetrates upwards, like all sounds better heard from above. Conchshells, incense and early dawn are fit appliances for prayers. Of conch-shells those with the reverse volutions are considered the best; is it because rarity of a thing enhances its value ? Even soft sound is more audible in the upper than in the lower ; Mantras have therefore to be softly muttured and stretching a point they should be mentally recited without opening the lips and moving the tongue. It is more audible in a thick foggy and smoky atmosphere ; sound travels better when there is rain, mist

and haze ; the 'fumigating' the worship-hall with incense and fragrant smoke may be traced to this. Piercing sounds have no large range, the vast waves of the membrane of a drum reach us last in a receeding military band. A clap of thunder following 8 or 10 seconds after the flash reaches as a subdued rumbling, the roar is only 2 miles away whence a dog bark may be heard.

Again the cricket the *jhingur* of these provinces which disturbs the loveliness of the hilly jungle and which is said to descend from the upper to the lower part of the tree as the rain approaches, a cricket may be heard 80 yards away from its place. Shrill voices of children penetrate great distances, and whispers sometimes arrest attention where ordinary speeches go unheard. Acoustic clouds or masses of flocculent air or of acoustic vapour help the better transmission of sound. Besides without the help of the ear, the eye perceives by the movements of the lips the words uttered at any distance. This has been named as "thought reading." No so-called magnetism but wholly may be explained by the laws of utterance The दक्षिणावर्त्त शंख is regarded to have a peculiar sanctity. But of those of this variety the petrified, fossilized ones exceed all in their value and sanctity. They are considered so sacred that even those which have been partly damaged or mutilated are not to be rejected. A petrified conch-shell cannot be blown but still the Sástras endow it with a great many virtues. The युक्ति कल्पतरु says क्षीरोदकूलेऽपि सुराष्ट्रदेशे तदन्यतोऽपि प्रभवन्ति शङ्खाः । अरुष्कवर्णाः शशिशुभ्रभासः सुसूक्ष्मवक्त्रा गुरवो महान्तः ॥ ते वामदक्षिणभेदेन द्विविधा मताः ।.....दक्षिणावर्त्तशङ्खस्तु .....आवर्त्तभङ्गदोषो हि हेमयोगाद् विनश्यति । The breakage may be mended by gold.

With Lakṣmi, the ammonite Sálagrám is usually connected and several forms of the Salagrâma are named लक्ष्मीनारायण, लक्ष्मीजनार्दन, etc. The first is considered the most precious of the series because it presents a certain number of holes and a certain number of convolutions or rifles in its bore besides streaks or spots of gold decorate the surface of the stone. They are Ammonitus wasceti, Ammonitus Communis are found in the Himalayas at the height of about 16,000 feet. They were evidently the principal agents for keeping within bounds the molluscs, etc., the crustaceans and perhaps fishes of the period prior to the chalk formation. The legend of शङ्खासुर and विष्णु no doubt dimly indicates the prehistoric

fact. The Muhammedans are impatient of the sound of conch-shell and the Hindu traders from the Punjab doing business in Moscow and other Russian cities state that they are forbidden to blow conch-shell in their religious observances and stories are not rare of particular "infidels" being forcibly converted into the Moslem faith because they blew conch-shells close to a mosque. The antipathy began from the time after the Prophet who no doubt was more liberal than his successors of Islam. Prudism suggests purism. Almost all places of Hindu worship have been in earlier days defiled by the conquerors. History of India, Muhammedan period is full of such tyranny. But the antipathy was natural. Did not as per tradition Danu Ray of Kuntit stop every one of the other faith to bathe in the holy Ganga and are not mosques established in the very heart of pilgrimages and close to the shrines? It is the antipathy of the Devas and Asuras as mentioned in the Vedas also **विरोचनोऽसुरान् जगाम तेभ्यो हैतामुपनिषदं प्रोवाचात्मैवेहं मह आख्यात्मा परिचर्य्य आत्मान मेवेह महयन्नात्मानं परिचन्नुभौ लोका ववाप्नोतीमन्चेति लोकाववाप्नोतीमश्चामुञ्चेति** etc. Again **देवा वैयत्यं न्ते कुर्वत तदसुरा अकुर्वत ते देवा आग्रयणाग्रान् ग्रहानपश्यन् तान्** etc.

And whatever the Devas did, the Asuras imitated the contrary but some more selfish followed his own inclinations which they culled from the Upaniṣads about self without observing the instructions of the Śástras. Selfishness of a limited horizon availed them not in the long run: such is the effect of perverted ideal of things. Crime is the momentary victory of an hereditary craving over common sense. The poet says **मालाकार इवोद्याने न पुनः अंगारककारकः।** The legends and anecdotes instructively given in the Śástras should not be set up as precedents, authorities for committing them but are warnings to avoid such temptations. The so called incests of India, Prajapati and the dealings even of the mythical rulers as Duryodhana are matters to be abstained from and not followed; for they are said to be Godly beings **ईश्वराः** and though some of the legends have been otherwise explained by Yáska; the Pauranic ones have been held up as to be avoided. Do not the authors warn us by such passages as **घृतकुम्भसमानारी** etc., and the Yayati and other gathas? For the so called celibate Sannyasis and Sadhus the least might be said in the matter that a man can never isolate himself from all contact with feminity and by so doing, wave indefinitely the dangers, attendent upon us members of our bisexual race.

योगेश्वरी Is a ten armed goddess like Durgá, but is not much known in the lower provinces of Bengal while the **अभयामूर्त्ती** is occasionally seen in the autumnal festival in some houses of Calcutta, a four armed goddess seated on a lion with or without Mahadeva on her lap. Though four armed and without the usual subdued buffalo-demon, the liturgical meditation **ध्यान** is the same which begins with **जटाजूट** of the ten armed **महिषमर्द्दिनी**। colloquially saying "**भाजिभिंगे वलि पठोल**'। In the **लक्षणसमुच्चय** we have—

दशबाहु त्रिनेत्राच शस्त्रशत्तयसिडामरुम्।
बिभ्रती दक्षिणे हस्ते वामे घण्टाञ्च खेटकम्।
खट्वांगं च त्रिशूलञ्च देवी योगेश्वरी मता॥

And **अभया** is **सिंहारूढाम्बिका त्र्यक्षा भूषिता दर्पणोद्वहा। निशा युद्धे करो प्रोक्तो वरः साधारणः सदा। खट्टाखेटधरा द्वाभ्यां कर्त्तव्या च चतुर्भुजा॥** which is also of **अम्बिका.**

भैरवी is **एवं रूपा भवेदन्या पाशांकुशयुतारुणा। भैरव्याख्यायदीष्टातु भुजैर्द्वादशभिर्युता॥**
Bhairavi is 12 armed, Yogeśvari 10 armed and Ambiká and Abhayá 4 armed figures—all manifestations of the same Primitive Energy **आद्याशक्ति** on different occasions. In nocturnal combat she carries a mirror, otherwise a sword, a club etc. A **डमरु** is a small drum, a drumlet and **डामर** is an affray, a conflict without weapons or anything surprising.

In all these forms the figures have three eyes, the third being located between the two eye-brows. It is for experts, anatomists and physiologists to locate the third eye, the eye of introspection, in the skull, somewhere in the *sulci* between the two frontal lobes, the fissures which subdivide the hemisphere into lobes or which separate the *gyri* in each lobe. The system of Gall formulated on Aristotle and on ancient Egyptians authors, entertained physiological views of Pythagoras. In the days of Ptolemy Soter it was held that the brain was the seat of sensation and intellect and the functions were localised. The devotees of phrenology believe that the external features of the skull furnish an index to the mind and character. The skull has been apporticned into a great many regions and following Broca's topography, spaces 22 to 30 concentrate the perceptive faculties. The 22nd is the likely place for the third eye, the eye of the Ṛsis and seers, the **अतीन्द्रिय दर्शी.** Of the Hindu trinity, Mahádeva alone is said to have **three eyes** on each head. Visnu as whether the regent of the

solar disc or as a Loka Pála or as Vasudeva, or as Sañkarṣana, or as Pradyumna, or as Aniruddha or even as Nárayana,—has only the ordinary two eyes. Even as **योगेश्वर** he is described not with three eyes. Mahádeva with his spouse in almost all manifestations is said to have three eyes : the third eye being the eye of Intelligence for is not Śañkar the donor of intelligence ? **ज्ञानमिच्छेत्तु शंकरात्.** It is also observable that somehow except in the Vaiṣṇava manifestations the name of the female energy precedes that of the male : we have **राधाकृष्ण, सीताराम, लक्ष्मी-नारायण** but the other way we have **हरपार्वती, शिवदुर्गा, शिवगंगा.** In the **उमामहेश्वर** one has to remember that the term **सोम** has been derived from the root **स + उमा—उमया सहित,** Rudra being a Vedic and Mahádeva a tantric diety.

प्रचण्डोग्रा is another of the 64 Yoginis. The name is a combination of **चण्ड, प्रकृष्टरूपे चण्ड** and that **उग्र** vehement. Of the combinations of **चण्ड** wrath, eight are mentioned as the retinue of Durgá. **नायिका नाय =** guiding policy, means etc : they are **उग्रचण्डा, प्रचण्डा, च चण्डोग्र, चण्डनायिका, चण्डा; चण्डवती; चैव चण्डरूपा अतिचण्डिका । अष्टाभिः शक्तिभिः ;** by whom the Goddess is always surrounded. They are energies, policies and means. Of the terms **चन्द्र** and **चण्ड** (etymological contrary to each other) one is pleasing **आह्लादकर** and the other is teasing, wrathful **कोपना.** The form **प्रचण्डोग्रा** is more than superlative degree of wrath **चन्द्र** called in the reverse order ?

She is seated on a **नक्र** (the **नाक** of the Gorakhpur rivers ?), a heavy crocodile or alligator with a stout body often seen in the Saraju preying on buffaloes even when on dry land at some distance from the water. They are said to be fond of buffalo dung to seek which they travel long distances over land and finding any of these huge quadrupeds they drag the prey to the waters. Once in their grip no amount of human efforts can wrest the creature from their clutches. It is believed that these must have drowned Ramachandra and his retinue and translated them bodily to Vaikuṇṭha ; the particular spot on the Saraju in Ayodhya is still pointed out as the Vaikuṇṭha Ghát (steps to).

प्रचण्डोग्रातु नक्रस्था याम्येस्याः कर्त्तरी फलम् ।
कपालं मुण्डमन्यत्र शत्रुघ्ना स्फाटिकप्रभा—

Riding such a fierce amphibian, a veritable representative of the

antediluvian saurian monsters, she must have skulls and decapitated heads about her and the above dhyána speaks of कर्त्तरी फलम् (a कर्त्तरी is a pair of scissors and a kartari-phal may mean one of the blades) but surely that is no formidable a weapon for such a terrific goddess who is described as white (with rage ?) स्फटिक प्रभ. She must have a *couteau de chasse* and necessarily a foe-destroyer.

करङ्किनी is said to be the daughter of क्रोध=wrath and naturally she must be bony, (करंक is bone) lean and lanky क्रोधः समो नास्ति शरीर-शोषणं । काण्टाईन् a cantankerous

ग्राहंस्था चामरछत्रभृद्दृति द्वयसंयुता ।
कुम्भ-पाशधरा श्वेता क्रोध पुत्रा करंकिनी ॥

She too is white with rage and is seated on a crocodile (a graha =one that seizes) a shark or the gangetic alligator. (A दृति=a leather bag—the air inflated मोषक of the Kabul rivers with such floats as the people ford mountain torrents). She has a couple of floats. She has an umbrella and a chauri, her regalia she carries beside a water vessel and a noose, the umbrella is also used as a float.

विद्युज्जिह्वा. As the name implies she must have a thin long tongue (like the snake's ?) as cruel as that venomous reptile and is also white.

विद्युज्जिह्वा सिता क्रूरा सव्ये सीरकपालिनी ।

A सीर is a plough (plough share ?) but सीर is a porpoise (does she carry a crest of that aquatic mammal ?)

चक्रस्वर चक्र कर्त्तरि धारिणी दक्षिणे करे ।

The meaning of this line is doubtful and its metre appears to have one letter redundant. A चक्रसम्बर is a Buddhist diety. If the reading were otherwise one could understand it. Anyhow she holds a कर्त्तरी a cutlass in her right hand.

कालकर्णी is otherwise called जटाख्या for some manuscripts read

शुक्लवृषासना रौद्रा बिभ्रन्त्यब्जाक्षसूत्रकम् ।
कालकर्णी जटा ख्याता कर्णिकालविभूषणा ॥

She rides a white bull, she is irascible and is decorated with wreaths of the seeds of the lotus (Nilumbium) पद्मबीज which are considered sacred beads for tantric purposes. कर्णिका (is a helm, as well as the pericarp of a lotus, as well as the ear or earring) she is decorated

with a कर्णिकाल ? Her name कालकर्णी is a synonym of misfortune, misery and she is not often named कालकर्णिका (Kála=time, death.)

प्रपञ्चिका the Delusive, the deceitful as her name implies has the face of a monkey. She is otherwise named प्रशाखा=a small twig, a branch a fleeting thing as all illusion is, it jumps when aimed at from one twig to another and is difficult to be hit. She carries a fruit and a garland and in the other side a lance, on a small insect for monkeys are fond of birds' eggs as well as insects and a waterpot ? but that is a कुण्डिका and not कुण्डी. As a decietful goddess she is decorated with a gold necklace, decietful faced, is blonde and she deludes the universe.

फलस्रगन्विता याम्ये कुन्तकुण्डीधरान्यतः ।
रौक्ममाला प्रपञ्चास्या गौरी विश्वप्रपञ्चिका ॥

प्रपञ्च—a monkey which mimiks. She rides a monkey मर्कटस्थाप्रशाखाख्यां बिभ्रतीं करयोर्द्वयोः । खादन्त्याम्रफलं हृष्टा गौरांगी वानरानना ॥ Munching jollily a mango fruit holding twigs with both hands. Perhaps the two are different figures of the same energy.

The world is a प्रपञ्च with the Vedantists, inasmuch as it is a delusion, reversion or inversion of the Truth. Truth (सत्य being derived from सत्=being, that which exists) has been intimately identified with eternity. The term is of peculiar interest सत्=सर्वदा विद्यमानं प्रलयेपि नाशाभावात् "सदसिभूया": which सत् has been enumerated as one of the names of water उदक. Is it therefore आप एव ससर्जादौ ? or सर्वमापोमयं जगत् ? The term सत्यम् has been by grammarians explained as सत्सु भवम् "भवेच्छन्दसि" or सत्सु=साधुः सतोऽर्हमितिवा. The term may be traced to the passage विद्युदसि विद्यामयाद्ध्यानमृतात्सत्यमुपैति, the Śruti being "ऋतात् सत्यमुपागात्". It need not be reminded that there are 14 recensions प्रभेदम् of the Nirukta as there are 8 of the व्याकरण ; opinions differ. Sákaṭáyana derives the term सत्य thus सन्तमर्थमापयति प्रत्यापयति गमयन्तीति सत्यम् ; whatever might have been the processes as to how the term has derived its meaning there is no doubt that it is now understood as such. The English terms True, Trust and Trow all imply a coincidence with the existing state of things—facts—and therefore worthy of belief, confidence, therefore certain and complete. Truth is ऋत—straight, upright unalloyed, pure : all which can only be predicated of the Supreme Being ब्रह्म. सत्यम् कस्मात् सत्सु तायते सत् प्रभवं भवन्तीति वा. And the commentator of the

Nirukta says यह एहि प्रज्ञावन्तः त एव हि सत्यवादिनो भवन्ति the good promulgate the truth for people dare not say an untruth before a good man. In interpreting Rk. अपश्यं गोपामनि पद्यमान् etc. the Ṛṣis say आवरीवर्त्ति भुवनेष्वन्तरित्यैष महानात्मा सत्यलक्षणस्तत्परं तद्ब्रह्म तत् सत्यं तत् etc. They say that the procession of the aeons is often likened to a succession of dreams, the world being the mind-projected figment of migrating souls. प्रपञ्चस्य मायया विद्यमानत्वं न तु यस्तुत्वम्. Real is derived from Res=a thing=a वस्तु. Whatever might be the truth about the world, for all intents and purposes that what is truly true is res=वस्तु. Philosophers may ken difficulty in finding out the truth ; but it cannot be denied that there is a natural and corrupt love of the lie itself, though for outward show it is hated ; the knowledge of truth may indicate its presence ; but the observance of truth is godly. प्रपञ्च is its reverse—relying on this doctrine, the Sádhus, ascetics of our country propound and advise abstinence and continence. The latter however is desirable within certain limits.

Is it not an established fact that the sexual glands have more than one use. The first no doubt is procreative, the second is, that they influence the nervous system by absorption from them of certain principles, they increase certain active powers of the brain and therefore they are tonic, they have besides certain internal secretions which also increase brain power. Several testicular fluids injected sub-cutaneously have revived imbecile persons : the said glands are intimately connected with vitality and perhaps they distinguish, except in the first mentioned use, animals from vegetables : without them the males simulate females. Geldings and bullocks lose their masculine energies and become as timid and meek as mares and cows. The system of emasculating even men has been in vogue from the Egyptian and Babylonian periods and eunuch slaves were much sought for by the Muhammedan potentates to put their seraglio under them. This practice has got favour in all eastern countries under Moslem rule but the Hindus avoid their touch. Roman emperors were not free from such slaves. Their vocal powers suffered a great deal by the process and acquired feminine tone. Until quite lately in the 19th century the castrated were allowed in Papal choir. Some of these *Khojas* as they are called, were known to be powerful and of good stature and well educated and have been seen to be able to rule

others. But many of them shew a degree of mental degenerecy and melancholia. Is it because the operation was performed after puberty? Generally they produce less beard and thin hair, the voice becomes high pitched and feminine, the thyroid cartilege undeveloped. Religious fanatics not only renounce marriage and sexual intercourse but have been found to be staunch supporters of the हठयोग a violent method of obtaining salvation. The Russian Skoptzis are known to have practised self-mutilation. But the mutilation of the hand does not purify the mind from the inner desire of acquisitiveness. Avarice is an inner vice, the mind being in the Sástras called the inner organ अन्तरेन्द्रिय.

पिचुवक्त्रा is another Yogini

पिचुवक्त्रा मृगव्याली पिंगाक्षी याम्यसोम्ययोः ।
भिन्दिपालकखेटाभ्यां पाशासिभ्यां च संयुता ॥

पिचु is cotton and is also a sort of leprosy and पिच is to rub and पिचुल is a cormorant, the water crow. It is also the name of an Asura, पिचुस्तूलोथ etc., कार्पासादितूले. But a पिचण्ड is a voracious gourmond, is भोगाद्यासमजठरा निः स्वाः स्युर्घटसन्निभाः । सर्पोदरा दरिद्राः स्युः ।

The goddess is said to have a face like that of a water-crow, पानकोटी perhaps referring to the second gullet alike, pouch. मृगव्य = chase. Does the term मृगव्याली refer to her hunting propensity? fond of sporting? Evidently she has four hands, carrying a भिन्दिपाल, a club, a noose and a sword. The term पिचु occurs in one of the names of the Nim tree. पिचुमर्द is said to be a cure of leprosy. It occurs in the technical meaning of पंचाम्र, not five mangoes only but the grower of the following number of trees is said to evade hell.

अश्वत्थमेकं पिचुमर्दमेकं द्वौचम्पकौ त्रीणि केशराणि ।
सप्ताथ ताला नव नारिकेला पञ्चाम्रवापी नरकं न पश्येत् ॥

वमनी is another Yogini as the name ordinarily means the vomiting one, the ejecting one, an emetic but as it involves and causes pain, the pain giving one. वमि is also a name of fire because oblations are made to it and to वम is to offer oblations

वमनी पुष्पकस्था स्यात् गौरी यक्षगणान्विता ।
गदापट्टिश भृत्सौम्ये स्थूलतोमरिणी तथा ॥

The dhyána describes her as seated on the पुष्पक which is the name of Kuvera's charriot and as she has a retinue of Yakṣas the

worshipful (because of their treasure?) she is fair coloured **गौरी**; she carries evidently to protect her possessions a club, an axe, a heavy lance, the fourth free (to collect or count?): not a terrific figure as the name may suggest with the ordinary meaning of the term **वम**. Here **वमनी** may be taken to mean a donor, a giver.

पिशाची as the name implies, a malevolent fiend, fierce, a veritable raw flesh devourer, the Piśachas are said to guard the treasures of Kuvera.

काकास्या श्वेनगा गौरी पिशाची रक्तमण्डिता ।
कंकाल कर्त्तरी खड्गं बिभ्रती याम्यसौम्ययोः ॥

Her face is that of a crow—the **काक** is notorious, for its greed **(काकात् लौल्यं)** and is known to devour everything not even sparing offals and dirt. The reading as given above of the dhyána is ambiguous **श्वेनगा** a **श्वेन** is a dog, an **अलर्क** is a rabid dog, a **श्येन** is a bird of prey, a falcon, a hawk, **श्वन** for a dog is found in certain book. Many other readings have been suggested but none appears to make the passage clear **श्वेतगा, श्येनगा** Is she seated on a dog, or does she stealthily move a dog or rush like a rabid dog? but she is fond of meat. Is she not a **पिशाची**?—and she is smeared with gore. She carries **कंकाल कर्त्तरी** and a **खड्ग कंकाल कर्त्तरी**—a skeleton or bone chopper or a weapon of thin bones. Anyhow she is **गौरी**, pale, grey or white **कुक्कुरस्तु शुनिः श्वानः कपिलो मण्डलः शुन इति वाचस्पतिः । सश्वा योगिनः औषधादि प्रयोगेन उन्मन्त्रत्वं प्रापितः अलर्कः अल्यते दंशन-भयेात** etc.

तपना is also **गौरी** but she rides a snake or creeps like one, her body is elegant, she has the face of a snake.

तपनी सर्पगा गौरी वरांगी पन्नगानना ।
स्वकर्णेयानयेाभेागेन्यस्तहस्तेाग्ररूपिणी ॥

She is of a formidable appearance, and she presses her ears with both her hands, does it refer to the earmembrane of snakes? The face of a snake evidently means not gaping for her head is like that of a snake whose ears are denuded of the outer receiving cartilege and are unlike those of mammals. In another manuscript we find for the 3rd foot of the above stanza **सफगेायानभेागेन**. Tapani is the Godavari river and Tapana is a division of Hell, the flaming hell. The Puráṇas describe many sorts of hells **असिपत्रवनं घेारं कृमिभक्ष्येाहिंसेात्कटः** The Paurániс poets have not been sparing the sinner for whose

chastisement diverse helps **नरक** have been created : the whole theory is the scourge-cure. They have seas in Hell and that is named **वैतरणी** which may be forded by gifts **दानेन = वितरणेन तीर्य्यते ।**

वामनी another Yogini not the feminine version of the Dwarf incarnation **वामन** of Viṣṇu as the reverse of the **विराट्** but an emanation of Energy **शक्ति**

पीता महाखुगा या स्यात् वामनी बिभ्रती करे ।
कुठारं लगुड़ं वामे दक्षमालां पनसंततः ।

Vámani is a female disease. **आखु** is a rat, a hog. A rat, a mouse is the animal on which **गणेश** is said to be seated. Almost all sculptured figures of Gaṇeśa represent a mouse underneath. Gaṇapati is the chief of the **गणदेवता**, the followers of **महादेव** and is not unoften considered the god of wisdom presiding over manuscripts (much affected by mice). He is a short, fat pot-bellied fourarmed dwarfish god. He is **आखुरथ** because he rides a mouse **जराविविड्डि**, etc. An axe and a club are useful to those who ride a rat or a hog. **मुष** is to deprive and is also a rat, that damages. A **मुषहर** is a dweller of the forest, living on forest products and is not one who does not relish a rat. But as the term **वामनी** also means a feminine disease one hesitates to understand the dhyána. **पनस** is a jack fruit but it also means a malady pustular of some external organ and a Monkey as well. The Yogini is yellow coloured, that of bad liver, jaundice, she rides a big rat or a hog holding a felling axe, a bludgeon or a cudgel. She holds however a rosary of beads and a **पनस**. The term **अक्षमाला** has to be understood as relevant to her other arm decorations. **अक्ष** means a snake, as well as an organ of sense. Those initiated in the mystic tantras of the Nepal Buddhists would be able to realise the true figure of this phantasmogenetic Goddess.

पिशिताशा. It is another Yogini of the mystic type.

फलतूलधरा वामे सौम्ये शस्त्रासिधारिणी ।
खट्वास्था बभ्रुवर्णा स्यात् पिशिताशातिदुर्बला ॥

This manifestation is emaciated as she is represented **दुर्बला**, is a **बभ्रु** bald headed through disease or is as tawny as an ichneumon. She carries a steel weapon and a sword. **फल** means the blade of a sword as well as the menstrual discharge, **तूल** is cotton that which is sent forth. If the terms **फलतूल** and **शस्त्रासि** be read together the figure

appears to have only 2 arms. Emaciated (by disease) as she is represented, she rides a sword खड्ग. But the term is generally used for a rhinoceros and is also the name of Buddhist saints or does it mean that she has two falconers on the right and the left one carrying some fruits and cotton (antiseptic ?) and the other some weapon and a scymitar ?

बृहत्कुक्षि—The large-bellied.

शूलभिन्नलुलायास्या सिंहाकृष्टशरीरिणी ।
जिह्वे द्वे बिभ्रती चैव चतुर्द्धा विकृताननना ॥
शंखपूरणिका द्वाभ्यां वृकाभयधरा द्वयोः ।
द्विसिंहरथसंस्था स्यात्तालाभा वायुवेगिका ॥
भासस्थिता बृहत् कुक्षिः सौम्ये मुण्डकपालभृत् ।
गौरीमहातनुः शौर्य्ये कर्त्तरी पट्टिकादनी ॥

The figure had better be conceived than described, could not be reproduced in stone or moulded in clay. The idea may be traced to the dhyána of the दशभुजा महिषमर्द्दिनी दुर्गा, which runs thus देव्यास्तु दक्षिणं पादं समसिंहोपरिस्थितम् । किञ्चिदूर्ध्वं तथावाममंगुष्ठमहिषोपरि × × × शिरश्छेदोद्भवं तद्वन्महिषासुरवेष्टितम् । हृदि शूलेननिभिन्नं × × × रक्तरक्तीकृतांगं च भ्रुकुटीभीषणाननं × × × देव्याः सिंहं प्रदर्शयेत् × × × सिंहक्रान्तं, etc. A लुलाय is a buffalo as well as a tiger. The goddess has the face of a buffalo, made agape by the thrusting of a spear, her body is attacked in the gripe of a lion. She has two tongues like that of a snake (or she is attacked on both sides), and thus presented an awkward mouth extended in all sides. To drive away or scare away the attacking wolves ; she is with both her hands blowing a conchshell. She rides a chariot drawn by a pair of lions; as exalted as a tall-palm tree and of the colour of yellow orpiment and as sharp and swift as wind, वायुवेगिका. A भास is a vulture. Does the passage mean a vulture on a chariot and the goddess on the vulture ?

पट्टि is a red 'Lodh,' पट्टिका, पट्टिश a putty. पट्टिकादनी one who devours putty (कर्त्तरीपट्टिका the scabbard of a sword.) She by her valour devours it. She has a falconer who holds a skull and a severed head. She is big bodied and is capable by her valour to swallow.

ऋग्वेद is described as having the head of a donkey, सामवेद that of a horse, यजुर्वेद is goat headed and the अथर्वण that of a monkey. The first is white coloured and is represented as inclined to study, the

Sáma is blue coloured and carries a water-vessel, Yajus is yellow holding a thunderbolt and Atharvan a club (खटवांग) fond of victory.

The Vedángas are described in books as thus—

शिक्षा is two armed and exhibits the jñâna mudra ज्ञानमुद्रा ; the symbol of intelligence which is described as the open palm reversed, the ring finger joined with the right thumb.

कल्प rides a crow, is long bellied carrying the paraphernalia of a ब्रह्मचारी.

व्याकरण has the face of a peacock, has a rope of grass on his waist, well dressed and carrying the वीण.

निरुक्त is tranquil but has the face of a heron, thin and lean stomach, carrying a book also.

छन्द is red like the hibiscus, has the face of a चकोर (a partridge), ears bearing iron rings with coral pendants.

ज्योतिष has the face of a cat, of the colour of the cochineal.

मीमांसा is the best of the Śástras as pleasant as the moon, carrying a vessel full of nectar.

न्याय is as yellow as the flower of the sunn अतसी, his face is like that of a lion and he carries a flag of victory.

धर्मशास्त्र is of white colour, and has the face of a blue jay, he carries a balance.

It is interesting to observe how gradually and quietly mystic ideas influenced the seers of old. Distance, haze screens a great many things which fancy develops and the entirety of the system is completed by commentaries, glosses and annotations. That which is not perceived by the external organs is suggested by imagination which not only supplies images to populate the scene and system is added to the said figures from the external world. The creative genius necessarily follows the negatives faint or vivid which the great store house furnishes. The human mind is a magic store of remembrances ; it is a witch's cauldron, a lumber house and museum, a picture gallery, a case of gramophone records, a dark room full of negatives, some undeveloped and some broken, a menagerie and a mine. It works well and ill too. It is like the wind and blows where it pleases मनोमारुतरंहसं. The owner of it is owned by it—बन्धनं मुक्तिकारणं. It plays on the owner when the owner thinks to play on it. Truly the mind is a lucky bag; a raffle. Well therefore did the poet suggest

"to curb thy steed." To curb it is not easy, the only way to do it is the exclusive monopoly of Reason. Which reason has to be led by the Śâstras and not to lead the Śâstras to suit our reason or the reason clad mind.

श्रुतिस्मृती च विप्राणां चक्षुषी देवनिर्मिते ।
काणस्तत्रैकयाहीनोद्वाभ्यामन्धः प्रकीर्त्तितः ॥

Such are the directions to guide our reason but those who followed the Buddhist age, the later commentators laboured under the general influence of mysticism and endeavoured to idolise every word of the Śruti, assigning farfetched and hypercritical implications to the ordinary passages of the same. The solemnity so assigned not only added lustre to the reputation of the commentator but furnished a striking effect to the whole. Is it not customary to devote pages in explaining the term **अथ** with which passages begin ?

In explaining **आकूत्यै प्रयुजेऽग्नये स्वाहा मेधायैमनसेऽग्नयेस्वाहा दीक्षायै तपसेऽग्नये**, etc.; Sáyana must have been touched by the term **दीक्षा** which the mystic books understand in their own light and says **दीक्षणीयेष्टौ आध्वर्य्यव मन्त्राणामतिदेशतः प्राप्तत्वात् दीक्षाहुत्यादिमन्त्रा एवोच्यन्ते** and quotes from the **कल्पः**. Kalpa, it may be remembered, has been described as a long bellied diety and he rides a crow and exhibits the outer garments and paraphernalia of the **ब्रह्मचारी**, an actor dressed in theatricals as a Brahmachári. The Kalpa adds a fifth oblation **चतुर्गृहीतं गृहीत्वा स्रुचा पञ्चमीं जुहोति**. To follow a rule which is **दीक्षा = व्रतनियमः** some perseverance is necessary to perform special observances and not to abandon the wake of the rule. The commentator elucidates it by saying **तत (तप) सिध्यर्थंशरीरतपो अभिमानिने** deity an oblation : a plausible **युक्ति** is assigned to the querry "why to **तप** which is **अग्नि** । From step to step Sáyana leads us to a peculiar mystic matter. The hymn for the oblation **विश्वे देवस्य नेतुर्मर्त्तो वृणीत सख्यं विश्वे राय इषुध्यसि द्युम्नं वृणीत पुष्यसे स्वाहाक्सोमयोः**, etc., he has divided into stanzas, the first he counts **विश्वे** to **रियाह** seven letters in support of which statement he quotes Śruti **"सप्ताक्षरं प्रथमपदमष्टाक्षराणि त्रीणी"**, etc., and says **प्रथमं पदमृचि प्रथमः पादः। द्वितीयादिषु त्रिषु पादेषु अस्ति प्रत्येकमक्षरगता अष्टत्व संख्या** and hesitates not to make the number eight, to break up the term **सख्यं** into **सखियं** and says **इति अक्षरत्रयेणाष्टत्वं पूरणीयं।** Thus the number of letters in the Gáyatri, etc., metres is corroborated.

He cites another Śruti and thus derives how the hnman words

made of letters were imperfect अनाप्त and the reason assigned is to be enjoyed एकस्मादक्षरादनाप्तं प्रथमं पदं तस्मात् वाचोदनाप्तं तन्मनुष्या उपजीवन्ति. The commentary runs यस्मादस्यामृचि प्रथमः पाद एकेनाक्षरेण न्यूनस्तस्मान्मनुष्या वाचः स्वरूपमनाप्तमसम्पूर्णमुपजीवन्ति।

His genesis of words, human voice is traced to the Mulâdhâra where the wind begins, extends up to the head and wherever there is a bent, there it produces a sound a वर्ण a letter. There are three joints or bents. तदिदंवर्णाभिव्यक्तिलक्षणं वाचश्चतुर्थपदं। पूर्वाणि तु त्रीणि कण्ठादध एव गूढत्वान्नाभिव्यञ्जयितुं शक्यते॥ The Śruti says गुहात्रीणि निहितानेङयन्तितुरीयं वाचो मनुष्या वदन्ति॥—इति—एतेन असम्पूर्णंवाग्व्यवहारसाम्यं दर्शितं। To passages like the above, the modern Tántrik rites of अंगन्यास, etc., may be traced. But it is a desideratum whether such have been the original implications of the Śrutis? Ananda Giri in his ṭíká upon Śaṅkar Bháṣya of the Chhândogya Upaniṣad aphorisms beginning with तेषां खल्वेषां भूतानां त्रीण्येव बीजानि भवन्ति etc. बुद्ध्यादिभूतमात्रा संसर्गजात आदर्श इव प्रविष्ट पुरुषप्रतिबिम्बो, etc., says बुद्ध्यादिभिः भूतमात्रादिभिश्चिदात्मनः संसर्गस्तेन जनितस्तत्तत्रेति यावत्, etc. तस्याश्च खनिष्ठ माया शक्तिवशाद्बुद्ध्यादिभिरात्मनः सम्बन्धासिद्ध्यति. Such being the line of argumentation of the early authors it would not be too extravagant to make such suppositions as have been indicated above.

Agni. Although in the previous pages this devatá has been described as Fire on which oblations for the gods have to be made; for is he not the mouth of the gods? Purṇás counting him as one of the regents of the ten quarters of the globe have described him differently. The regents are—

आखण्डलोऽग्निर्भगवान् यमो वै नैर्ऋतस्तथा।
वरुणः पवनश्चैव धनाध्यक्षस्तथा शिवः॥
ब्रह्मणा सहितः शेषः दिक्पालाः—

Agni is described as—

रक्तं जठाधरं वह्निं कारयेद् धूम्रवाससम्।
ज्वालामालाकुलं सौम्यं त्रिनेत्रं श्मश्रुधारिणम्॥
चतुर्बाहुं चतुर्दंष्ट्रं देवेशं वायुसारथिम्।
चतुर्भिश्च शुकैर्युक्ते धूमचिह्नरथे स्थितम्॥
वामोत्संगगता स्वाहा शक्रस्येव शची भवेत्।
रत्नपात्रकरादेवी वह्नेर्दक्षिणहस्तयोः।
ज्वालत्रिशूले कर्त्तव्ये त्वक्षमाल्यञ्च वामके॥

Agni is also the name of the Sixth division मुहूर्त्त of the day and he is described as—

अग्निसंज्ञस्ततः षष्ठी जवाकुसुमसन्निभः ।
कृष्णनीलांशुकोपेतः शिखारुद्राक्षसंयुतः ॥
दक्षिणाद्ये करे पात्रं द्वितीये शक्तिमेव च ।
वामादिमे करे कीरं द्वितीये सीरमेव च ॥
दधानः कीर्त्तयेमुक्त्यौ विजयायुः प्रवृद्धये ।

Some authors count Agni as the 6th muhurta of the night and not of the day. Agni is always painted red or crimson, the colour of fire he is **रक्तं** as the regent of the sixth eastern quarter and **जवाकुसुमसन्निभं** as that of the 6th muhurta division of the day, A **मुहूर्त्त** is a thirtieth part of the period which measures day and night to mortal man, a **सावन** day is the natural day from sunrise to sunrise and therefore **मूहर्त्त** is an hour of 48 minutes, *i.e.*, of two **दण्ड** which is a sixtieth of the period **सावन** day a measure of the scale of six, 360 being the degrees of the celestial circle. The sixth muhurta being the time of a day from sunrise to 5 times 48 minutes, *i.e.*, after 240 minutes till 2 88′ minutes from 4 hours after sunrise till 48′ minutes. That is about the time when the offices open in these days. It is **पूर्वाह्न** the first part of the day, the Forenoon. Later authors however include the morning, for they say **प्रातःपदं पूर्वाह्णपर्य्यन्तपरं ।** The morning for certain purposes touches the end of **पूर्वाह्न**, the day being divided into three parts ; the forenoon, the noon and the afternoon, Ordinarily speaking the Agni Muhurta is what the cultivators call the **जलपानवेला,** the time when they take a rest and let the yoked bullocks a short respite ; from early dawn till noon is the day for a ploughman. Roughly speaking 12 degrees of the arc in the sun's motion traversed during the day is a muhurta, the same of the night. The duration of each varying according to the respective lengths of day and night **अहोरात्र** and it is double **नाड़ी**

The **नाड़ी** :—Surya Siddhanta, **नाड़ी षष्ट्या तु नाक्षत्र महोरात्रं प्रकीर्तितम् ।** Sixty of these make up an astral day and night. The Tíká says **एतत् षष्टिघटिकाभिर्भं चक्रपरिवर्त्त,** in these 60 Ghaṭikas the celestial circle rotates. Sixty **नाडी** make a circle of 360° and a nádi therefore may be represented by 6° degrees of the arc and twice that is a muhurta: the Naḍi's of the day that is the time the sun is above the horizon

are variable periods as also those of the night. Each मुहूर्त्त therefore roughly is the time of the day in which the sun travels over 12° degrees of the arc as stated above.

Agni as muhurta is the sixth, it is as red as the Jabá flower (Hibiscus rosa-sinensis), is wrapped with blue tinged (कृष्ण, कृष = to tinge) garment ; he has the शिखा, (flame ?), a lock of hair as a top knot, has a necklace of Rudrakṣa (Eleocarpus ganitrus). In the right first hand he carries a vessel, a disc and the second carries a dart, a fork ? (शक्ति ?) and the left a slice of meat (कीरं = meat) and a plough (सीर), carrying or bestowing victory and longevity to those who are well-fed, an emblem of breakfast the hour being fit for breakfast.

सायंप्रातर्मनुष्याणामशनं देवनिर्मितम् the exegesis adds नातिप्रकेनातिसायं।— and fixes it at साद्धप्रहरयामार्द्धः—(with $\frac{1}{2}$ of a प्रहर) which is an $\frac{1}{8}$th part of the day, a watch of 3 hours, *i.e.*, $1\frac{1}{2}$ hours and half a याम (which is also an $\frac{1}{8}$th part of a day, a watch of three hours, meaning one and $\frac{1}{2}$ a प्रहर *i e.*, $3 + 1\frac{1}{2} = 4\frac{1}{2}$ hours after sunrise.) The कुतप literally meaning slightly hot or warm part of the day which precedes noon, is the 8th मुहूर्त्त a period of time from the last दण्ड of the 2nd watch to the first of the 3rd watch, is the time to observe Sraddhas of ekotdista-type to the manes of one's ancestors ; must be commenced in कुतप and must not be later than the next रोहिणी आरब्धकुतपे श्राद्धः रोहिण्यं तु न लंघयेत् ॥

Agni as a दिक्पाल is the regent of 45° degrees of the arc of the horizon which is ruled by eight dieties. Agni's quarter is counted south-ward from the 16th degree to the 60th degree the period of time varying according to the declination, etc., of the ecliptic. He is red, has matted hair, he is dressed in smoke coloured garment encircled with flaming wreaths, peaceful, three eyed and bearded, four handed, four tusked, his chauffeur is वायु = wind. His car is adorned with or drawn by 4 parrots, his chariot sends up smoke : his spouse स्वाहा is seated on his left thigh as शची on that of शक्र. She has jewelled vessels or a vessel of a precious stone.

Vahni अग्नि carries a flaming torch, a trident fork and a rosary of beads. The manuscript has त्वक्षमामाल्यं evidently an म redundant. माल्यञ्च suggests अक्षं and माल्यं not a bead-rosary but an अक्ष = a snake, a wheel, or a die ? (त्वक्ष is to make thin, to cut, to pare, a lathe) There is some difference amongst the authors about the diurnal and nocturnal muhurtas.

अजप is the name of the 3rd muhurta of the day with others it is of night **तृतीयोथाजपाख्यस्तु कृष्णःशुभ्रां महातनुः । दक्षिणे पङ्कजंनीलं वामे सर्पं महाफणम् । बिभ्रद्विपुलभोगाय पूजनीयोमहाधिया ।**

The **अजप** is not **अजपा** which is the name of a tántrik formula, a mystical affair being a compound of **अ**=not, and **जप** silent prayer, **जल्प** being to speak, utter ; **अजप** therefore literally means a goat-herd, a **गडरिया** one who tends goats and sheep. The term **अज** means a goat as well as one not born from **अ**=not, and **ज** born. But **अज** means also to go. Is it because the goats go over any uneven path and no place is inaccessible to them ? Indeed they are the beasts which carry burdens over hills and dales, the most sure footed of all quadrupeds. The verb **अज** (**अजति**=to go) means also to blame or censure: whence **अजि**=to shine, which censures others. The terms **छग, छाग, छागल** are all traceable to **छग** to cut, to tear as well as to caper (to skip like a goat) cater = to frolic pleasingly. **अजप** muhurta therefore must be understood to mean when goatherds lead their flock to graze. Why of all quadrupeds the goat is considered **अज** is a ticklish question: it cannot be said, because it is not born in the country ? But one must not forget that it also means to go and that quadruped which goes every where. The peculiar unpleasant stench which is perceived in big he-goats is also to be found in the vicinity of tigers and other large animals of the cat-kind. It may be due to some secretion as is the case in the civet-cat. Goats castrated are free from that stench and she goats are specially exempt from it. Goats are noted for their masculinity, immaculate goats are rare. There are more impotent and imbecile individuals amongst this tribe than in others ; is it because of their excessive indulgence. It is interesting to observe that the terms **छग, छागल** Sanskṛt equivalents of the goat all refer to carving for the table. The meat of goats was a favourite dish to the Aryas. **अजपञ्चौदनमधुपर्क** is much extolled. In the Vedic age **मधुपर्क** to a distinguished guest was a *sine-qua-non*. **गृहमेधिनःसमांसो मधुपर्क इत्याम्नायमहाजं निर्वपन्ति दुर्गा.** In several Puráṇas goat meat sacrifice is said to be propitiating offerings to **दुर्गा**. It is written **प्रीणयेत् विधिवद् दुर्गां मांसशोणिततर्पणैः । (अजानां).** Further on **तपर्यणान्मांसदानंतु महिषाजनिपातनं** we have—

अजो अग्निरजमु ज्योतिं राहुरजं जीवंता ब्रह्मणे देयमाहुः ।
अजस्तमांस्यपहन्ति दूर मस्मिं ल्लोकु श्रद्दधानेन दत्तः ॥

Madhuparka is still in vogue as the first entertainment of guests. In marriages, in almost all parts of India the bridegroom is offered a cup of curd sprinkled with honey or sugar. Parties on nuptial festivals in this part of the country are still treated first with curd and sugar. It was not so in pre-Buddhist India, the meat was the usual entertainment. The later passages of some Puráṇas dilate on the curd and sugar substitute of the goat meat.

दधि सर्पिर्ज्जलं क्षौद्रं सिता एतैस्तु पञ्चभिः ।
प्रोच्यते मधुपर्कन्तु सर्वदेवैाघतुष्टये ॥

In this a bell-metal cup is preferred, **कांस्यपात्रं** the bell-metal vessel is said to simulate its contents, the taste or quality of fermented liquor. Do we not offer the milk of cocoanut in metallic vessels as a substitute of wine ? Páraskara Gṛhya Sutra has **मधुपर्कं दधि मधुघृत मपिहितं कांस्ये कांस्येन.** Some later books say **मधुपर्के कुशोदकं** and the mode of offering it is further said to be—

संयुक्तांनाभिकांगुष्ठा त्रिस्तोन्याः संप्रसारिताः ।
मधुपर्के च सामुद्रा विद्वद्भिः परिकीर्त्तिता ॥

the mystic mode of offering.

The Muhurta **अजप** is **कृष्ण** dark, black, but **शुभ्र** shining, sleek, and is big bodied, it has a lotus in the right and a big-hooded snake, on the left ; it possesses the qualities of sumptuous entertainment and is regarded by the wise "who eat them." All these **विपुलभोगाय, पूजनीय,** relate to **महातनु** the big body, appreciated by the intelligent :—**भोग** also means the hood of a snake.

अनल is the name of one of the 12 **वत्सरः** years of the **तामस** group, though it is also the name of Agni and is one of the eight **वसुः.** It is the second of this group.

It also has a presiding diety and is described as—

अनलाख्यो द्वितीयस्तु नीलशुभ्रारुणच्छविः ।
पीतप्रान्तालिवस्त्रस्तु वज्रकुण्डलभूषणः ।
चन्द्रहासं यमादिस्थे परे चैव परश्वधं ।
दधत् सुसम्पदोरीणांविजयायैय यज्वनः ॥

of shining blue and red tint. His garment is yellow bordered and he is decorated with diamond ear-rings. He holds a scymitar in the first right, and a rock crystal, a spikenard and axe in the other ;

both lucky emblems conferring victory on the devotee. In the long series of 60 years it is counted as the 50th.

अव्यय is the 8th of another series of 12 **वत्सरः**

अव्ययाख्येाइष्टमात्रकैरवारुणसन्निभः ।
कृष्णनीलारुणश्वेतवसनश्चित्रकुण्डलः ।
कीरमर्कादिमे हस्ते द्वितीयेसीरमेव च ।
शङ्खवामादिमे हस्ते द्वितीये पाशमादधत् ।
यज्वनेा भूतये नित्यं वृद्धये चायुषे श्रिये ॥

Avyaya literally means eternal and is often used to mean the Great Being. The above describes the regent of the 8th year as of pink lotus colour, his drapery is variegated dark, blue, red and white he has wonderful ear-rings. He holds a parrot of rock crystal or white parrot and a ploughshare and a conchshell and a cord for the ever prosperity and nourishment and longevity of the devotees.

The **सीर** is the ploughshare, a plough also ; but this term in the United Provinces means the **सीर** plots which the landowner reserves for himself as opposed to others which he leases out to his tenants and therefore it may mean an emblem of the best tenement or holding or habiliment.

अश्विनौ. A twin god, said to be two brothers, born in a mare who was covered by the Sun God. The Castor and Pollux of Greek mythology in many points may be compared with the twin gods. One of the Greek twins Pollux, is said to be the patron of boxing and wrestling and the other Castor was assigned the management of horses. The legend of their subsequently being admitted in the list of gods appears to be common to both the Aryan and Hellenic races. In the latter legend they are said to have received divine honours after death. They form the two bright stars, some say in the head of the constellation Arietis and others say the Geminorum, *Punarvasu* in Gemini. Whatever might be the astronomical fact, the Agastya (Canopus) at the end of Gemini and the Sirius of the Mrigavyádha the Hunter are both in the constellation Gemini, close to the ecliptic. The Hellenic mythology about the appearance of one when the other disappears may apply to these two brilliant stars.

The following from Surya Siddhânta for ascertaining the longitudes and latitudes of the junction stars would lead us to their

identification : astronomers had better determine what the अश्विनौ means.

अशीतिभागैर्याम्यायामगस्त्यो मिथुनान्तगः ।
विंशेचमिथुनस्यांशे मृगव्याधो व्यवस्थितः । etc.

The गूढ़ार्थ प्रकाश elucidates it क्रान्तिवृत्ते मीनान्तात् दशकलान्तरित पश्चाद्भागं रेवती-तारां निवेश्य मध्यगतयैव दृष्टयाश्विन्यादेर्नक्षत्रस्य योगतारां विलोक्य, etc., and how relevant is the Hellenic legend about the appearance alternately of one of the twins Castor and Pollux. Amongst us the अश्विनौ are physicians of the gods देवभिषजौ, who were originally outside the pale of those who were entitled in the drinking of Soma juice, *i.e.*, they were excluded from the symposium and were not सुरा but असुर. However in both Aryan and Hellenic mythology the genesis of the twin is similar and both are related to more peculiar circumstances, the mare in one and the swan in the other : the swan flies from the eagle and mare is followed by the Sun God. The Aswinas of the Vedas are said to have procured bride for the girl of a Ghoṣa or for the girl of the name of Ghosa, घोषायै चित् पितृषदे etc.

They are called देवानामनुजावरौ the younger twins of the gods and those who used to practise medicine चिकित्सक are looked down, lower than other Bráhmaṇs.

The Aśvinau are described as—

पद्मपत्र समानाभौ पद्मपत्रसमाम्बरौ ।
द्विभुजौ देवभिषजौ कर्त्तव्यौ देहसंयुतौ ।
सर्वाभरणसम्पन्नौ विशेषाच्चारुलोचनौ ।
तयोरौषधयः कार्य्या दिव्या दक्षिणहस्तयोः ।
वामयोः पुस्तके कार्य्ये दर्शनीये तथा द्विज ।
एकस्य दक्षिणे पार्श्वे वामे वान्यस्य यादव ।
नारीयुगं प्रकर्त्तव्यं सुरूपं चारुदर्शनं ।
तयोश्च नामनी प्रोक्ते रूपसम्पत्तथाकृतिः ।
मधूकपुष्पसंकाशा रूपसम्पत् प्रकीर्त्तिता ।
आकृतिः कथिता लोके शरकाण्डनिभा तथा ।
रत्नभाण्डकरे कार्य्ये चन्द्रशुक्लाम्बरे तथा ॥

The complexion of the twins is likened to that of the leaves of the lotus plant which is bright whitish and not green गौर fair ordinarily described in the Bengali vernacular as डज्वलश्याम. Their drapery is in

consonant with their complexion—no vivid colours as of a brilliant flame in a ground glass shade. They are human* like ordinary men though physicians to the gods, and are druggists. **देहसंयुत** of well-built bodies, muscles esthetically developed and well moulded (like Greek statues ?) every limb ornated, specially blue eyes, eyes of those of the higher latitudes. They should carry their drugs, heavenly drugs in their right hands and like the modern homæopathic practitioner should never be without their voluminous books (well bound in calf ?). They must have each **दर्शनीय** a beautiful female one on his right and the other on his left so that both may be in touch with his spouse where contiguity is thereby indicated : companions something like what is expressed in the stanza **हारो नारोपितः कण्ठे मया विच्छेदभीरुणा.** ... ... The females should be of good complexion—fair skins and of pleasing appearance. Their names are expressive of their beauty **रूप, समत्=सम्पत्** happy in shape. One must be of the complexion of the flower of the Mahua which is sleek, fair, plump and well rounded **आकृति,** shape, mould is said to be as bright and as softly moulded as the stalk of the reed. Both must hold vessels full of gems and dressed with moonshine garments.

अश्विनी. The asterism, the first of the Zodiac is said to be in the beginning of Aries, the Ram Constellation. It is a feminine diety, the regent of the lunar mansion of that name, the junction-star being α Arietis. Astronomers have by calculation ascertained its position on the Equator of B. C. 2354 or it was β Arietis, the alpha Arietis being a star of the 2nd magnitude which is the northern member of the group of 3 stars at the period when the vernal equinox coincided with the initial point of the sidereal sphere. With 27° asterisms omitting the Abhijit each group of the supposed Nakṣatra extends to an arc of 13°20′ but with Abhijit one twentyeighth of the arc becomes 12°51′ and odd. In the *Journal des*

* The modellers and sculptors of idols always observe some distinction between a godly figure evidently based on imagination and pauranic esthetics, too regular like Dutchgardens, waist as thin as that of a wasp, thighs as plump as the trunk of a gigantic (**रामा**) plantain tree, nose as tall and straight as the Tower of Babylon and it does not follow the lines of any natural object. Godly figures are super-natural and therefore not like human ones. This distinction is better observed in that of the **सिंह** (lion). The super-natural lion has a beaked face and the neck and the manes like those of a horse.

Savants for 1845 according to Al-Birūni's Report, astronomers in his time, the 11th century, were not practically acquainted with the heavens and the identification therefore is open to much correction. Although Aśvinau is the earlier name, the later books give **अश्विनी** a feminine expression and the figure as per dhyána is accordingly that of a goddess.

तत्राद्यावश्विनोज्ञेया पद्मपत्रनिभानना ।
अश्ववक्त्राम्बुजा रूढा द्विभुजा च सिताम्बरा ।
दक्षे दिव्यौषधीपात्रं बिभ्रती पुस्तकं करे ॥

She is of the same complexion as of the previous one but she has the head of a mare and is seated on a lotus, two handed and white clad. She also carries a pot of heavenly drugs and like the homeopathic physicians a bundle of books.

अम्बक. Of the 11 Rudras this is the name of the eighth, a fierce form with eight hands which carry a discus, a drumlet, a club, with an arrow, a hooked lance and a snake rosary, a khaṭvánga (skull-headed cudgel), a drinking cup, a bow, etc.

अम्बकोपि दधच्चक्रं डमरुं मुद्गरं शरम् ।
शूलांकुशाहिजाप्यञ्च दक्षोर्द्धादिक्रमेण हि ।
गदाखट्वांगपात्राणि कार्मुकं तर्ज्जनीं घटां ।
परशुं पट्टिशं चेति वामार्द्धादि कराष्टके ॥

The Rudrás are **गणदेवता,** troops of gods or deities said to be attendants of Śiva ; **गणेश** the chief of Gaṇas-class, and as such classed with others *e.g.* Sadhya, Adityas, Vasus, etc. Amara has **आदित्यविश्ववसवस्तुषिताभास्वरानिलाः । महाराजिक साध्याश्च रुद्राश्च गणदेवताः ।** They are also called **संहिता देवाः** gregarious deities. There are 12 Adityas, 10 Viśvedevas, 8 Vasavas, 36 Tuṣitas, 64 Abhaswaras, 149 Vátas, 220 Mahárajikas, 12 Sádhyás. Some of these are pre-Buddhist. One Puráṇa names **अज, एकपाद्, अहिः बन्ध, त्वष्टा, रुद्र, हर, शम्भु, त्र्यम्बक, अपराजित, ईशान, भुवनेश.** Other Puráṇas have a different series. They are **अजैकपद, एकपद, अहिर्बुध्न्न, विरूपाक्ष, रेवत, हर, बहुरूप, अम्बक, सुरेश्वर, जयन्त** and **अपराजित.**

The dhyána has **तर्ज्जनी** which means the forefinger, the index finger often raised as a sign of blaming or condemning or warning; it is one of the many mystic symbols, directed forward it is an index, raised upwards straight is a warning, abusing symbol from **तर्ज** to abuse, and hooked is **अंकुशमुद्रा** to draw near as with the grapple. Tease

from teezen=to pick, to pull, to pluck and also to annoy. घट=to endeavour, effort and तर्ज्जनीं घटं is warning with an effort ? घट may be traced to घडेरच् घटतेकर्मसु इति विग्रहः। Eight arms and a great many articles are mentioned some of them must be of combined forms.

अस्त्र is a weapon in general from अस=to throw, and शस्त्र also a weapon in general but from शस=to hurt. An arrow, a lance and such weapons as are thrown, may be classed as शस्त्र, but a sword or a club is an अस्त्र. This distinction is, however, not always observed. Viśvakarma under अस्त्र gives their shape and measurements.

षड्त्रिंशदंगुले खड्ग 36 digits long is a Khadga, शक्तीतालाधिकौ मतौ a span larger is a spear or lance शक्ती शूलपाशौ पद्मशंखौ ताल मात्रौप्रकीर्त्तितौ शूल, a cord पाश, a lotus पद्म, a conchshell should be not more than a span ; these are evidently directions to the modeller and sculptor. गदा द्विताल पाशश्च गोलकाष्ठ प्रमाणतः a gadá, that is, a club should be two spans long, of a round piece of wood. बाणो द्विताल को दण्डो द्विगुणो द्वादशांगुलः An arrow of two spans like a दण्ड twice 12 digits. कपालं पंकजं तद्वत् दर्पणोष्टांगुलो मतः

The above are what are ordinarily mentioned in describing figures of idols but the Sástras also describe sacrificial instruments giving their shape, use and measurements. They have their regents or presiding deities for in the Vedas, hymns in praise of them, are given as if they were personalities. The Ṛṣis did this with their eyes wide open and they had their reasons for so doing. They have been invested with not only bodies like those of men but have been endowed with human feelings and sentiments. What else could a man do ? His ideas and fancies even are limited by his experiences. Permutations and combinations with substractions and additions, all arithmatical processes are the only means within the reach of man. Words express our ideas and they also suggest ideas- The Ṛṣis make much of words they say—

शब्द रूपं पदार्थश्च व्युत्पत्तिः प्रकृतिर्गुणैः।
सर्वमेतदनेकार्थे दशानवगमे गुणाः।

The ṭîkakára says पदजात्यभिधेयस्वरसंस्कारगुणविभागक्रमविचेपाध्याहारव्यवधानानि *i.e.* they are dependent on what they imply. तेषु चाभिधेयमपेक्ष्य निर्वचनं कर्त्तव्य and are accordingly to be understood and discriminated. Such as धातुज धातूपसर्गावयवगुणसत्त्वं their roots, derivations and the affixes and suffixes model their implication. Other words as being

traceable to many derivations, it has to be ascertained which of the said roots has to be taken **बह्वेकधातुजं वापि पदं निर्वाच्यलक्षणं.** There are others **धातुजं धातुजाज्जातं समर्थार्थजमेवच** which are dependent on the expressions **वाक्यजं** ; in the Vedas words of two constituents are implied by one word **एकमपिपदं पदद्वितयं पुरुषादः पुरुषानदनाय क्रियते.**

Those who are adored and praised in the Vedic hymns are the Devatas of these hymns or in other words those are the deities to whom Rṣis prayed for fulfilment of their desires **यत्काम ऋषिर्यस्यां देवतायामार्थपत्यमिच्छन् स्तुतिं प्रयुक्तं तद्दैवतः** and that hymn is said to be of that Daivata. The hymns are of three sorts 1 **परोक्षकृताः** 2 **प्रत्यक्षकृताः** and 3 **आध्यात्मिक्यः** 1, *i.e.*, those which are invisible, 2 the perceptible or visible gods and 3 the spiritual ones.

The author concludes by saying **देवतापरिज्ञानानुबद्धस्त्वखिलः पुरुषार्थः** । The fifth Brahmana of the Sáma Veda is called **दैवतब्राह्मण,** it recites **अग्निरिन्द्रः प्रजापति सोमो वरुणस्त्वष्टाङ्गिरसः पूषासरस्वतीन्द्राग्नि इति—एताः सामदेवताः** These are the devatás of the Sáma Veda, *i.e.*, all the hymns of the Sáma consist of prayers to the above named deities : As the Hymns of all the Vedas have been classed under the three classes mentioned above **परोक्षकृताः प्रत्यक्षकृताः आध्यात्मिक्यश्च.** Indra is addressed as **दिव इन्द्रो ईशे** the regent of the firmament ; as that of the earth, **पृथिव्या;** as **अपाम्** when we seek rain; as that of the hills when talking of the clouds **पर्वतानां मेघानाम्;** as the senior **वृधाम् ईशे;** as in receipt or fulfilment of desires **योगेक्षमे,** etc. In all such hymns he is directly addressed and praised but through a third person prayed indirectly. Let the Sámagás, the Sáma singers adore him with such and such hymns.

The Rk hymn is **इन्द्रोद्दिव इन्द्र ईशे पृथिव्या इन्द्रो अपामिन्द्रइत् पर्वतानाम् । इन्द्रो वृधामिन्द्र** etc.

The direct, **प्रत्यक्ष,** hymns are such as **विनं इन्द्र मृधो जहिनीचायंक्ष पृतन्वतः ।** Oh Indra kill those who dispute with us, crush them as also those who oppose us with army **मांचिद्वन्य द्विशंसत कण्वा अभिप्रगायतोप प्रेतकुशिकाश्चेतयध्वम्** Such hymns are **उत्तमपुरुषोगा अहमितिचेतनसंवनान्ना**

It has been said **अप्रिह्य देवता देवतावतस्तूयन्ते** those which are not **देवता** ordinary people adored them and pray as **देवता** for, has it not been said that **अश्वादीनि सत्त्वानि अक्षरथप्रभृतीनि च द्रव्याणि अदेवता.** It has been thus explained that **रथादिरूपेण हि देवतैवात्मानं विकृत्य प्रकृतिभेदेन रथादिसाध्यमर्थं साधयति** and as such the car, the chariot, the disc, the horse are

adored as devatas in the hymns, because our purposes are served, the hymns deifying them and investing them with divinity. There is no personality in them ever meant. The hymns of the Vedas being the basis of all our theology, it is to be understood that such hymns do not promulgate pantheistic doctrines. The whole argumentation as conducted in the Sástras is to explain to the pupil that they are the imageries of our earliest ancestors and as they have come down to us by tradition and they convey to us their modes of thinking; the Sástras have endeavoured in a thousand different ways to interpret them for various shades of human mind and for all stages of advancement. Some exegesis are of a wrangling nature and therefore more technical, suited to mathematical modes of thought; while others are intended for the ordinary people.

The eight **द्वन्द उलूखल मुसलेत्यादीनी** :—An intelligent audiance is likely to cavil, suggesting that if the gods and these inseparable braces of articles are prayed in the same hymn, being incidental and transient; the hymns suggest that the gods also are incidental and transient and therefore they need not be prayed or adored. **महाभाग्यात्** (the gods) **देवतायाः एक आत्माबहुधास्तूयते । भज्यत इति भागः सेव्यत इति अर्थः** Here the author descends to technicality and adds, that the other gods being **एकस्यात्मनोऽन्येदेवाः प्रत्यगांनि भवन्ति.** by diversity of nature or by incidence or by argumentation. The Nyáya is **प्रकृते भूमानि बहुत्वानि यानि सत्त्वानां तैरनन्यविषयत्वं पश्यन्तः कार्यकारणयोरनन्यत्वात्**, etc.

The three primary gods **तिस्रएव देवता** by their virtues, qualifications, nature and also by incidence have been with diverse motives prayed and adored by our ancestors, the seers, the Risis. The three are represented by the terms **भूः भुवः** and **स्वर्** which is repeated in the daily oblation **भूः** to the fire, **भुव** to the wind, and **स्वर** to the Sun.

In the great Horse Sacrifice **अश्वमेध** twentyone sacrificial posts are fixed to which diverse victims (animals) are tied, to be sacrificed before the horse. The series of hymns which relate to the several wild and domesticated animals tied severally to the posts are severally named as fit for several distinct deities. The scripture being **द्वेत्वेवैते-ऽएकादशिन्यावालमेतेति** The hymns beginning with **अश्वं स्तूपरोगोंमृगस्ते प्राजापत्याः कृष्णग्रीवं आग्नेयो ररोटं पुरस्तात्सारस्वती** etc., are known as **पशुसमाम्नाया.**

In one of them we meet with अधोरामः सावित्रो वारुणः कृष्णः etc. And why so called and so ordained? Is it because सवितृ the regent of the Sun is of like properties गुणसामान्यत्? The commentator says, this is for the Áditya of the names of सवितृ the rising sun, because प्रथमोदित सूर्यस्य अधोभागे तमसामारम्भः उपरिष्टाच्चज्योतिषामिति its lower limb begins with darkness and the upper limb brilliant. And why कृष्णः what similarity is there:—that it is said कृष्णः कस्मात् सामान्यात्—राम उच्यते Why Ráma and Kṛṣṇa are said to be similar? The commentator says, because it has been ordained that having first lighted the sacrificial fire अग्निं प्रथमं चित्व one should abstain from enjoying a Śûdra न रामा मुपेयात्। for we have the Śruti शूद्रा वेदीपतत्यत्रेः। The term रामा literally means a शूद्राणी: रामा इति शूद्रोच्यते because she is साहि रमणाय for enjoyment, for service is resorted to उपेयेते and not for piety न धर्माय for रमणार्थमेव सा she is for service only. Though Durgáchárya says:—कृष्णजातीया इत्येकार्थौ शब्दावधुना उत्सृज्य रामांस्त्रियं प्रवीणादि शब्दवत् पशावयं रामशब्दोवृत्तः कृष्णसामान्य मात्रेण But कृष्ण blackness (nigger) has been primarily used by the Aryas to mean the non-aryas but was also used to mean those who hindered observances कृष्णान् कर्म विघ्नकारिणोसुरान्. Sáyana has given this meaning in his commentary on the hymns कृष्णा अरुपैधामभिर्गात्, etc.

It will thus be seen that both the terms राम Ráma and कृष्णः Kṛṣṇa were used in the Vedas for Śûdras, and that Rama is for enjoyment as well as Kṛṣṇa the black one the nigger. The later authors however have assigned different meaning to the terms: they are all quite recent interpretations. However it might be understood by modern pandits, the enjoyment, be it by the philosophers or योगिभि the रमते क्रीड़ते persists in राम. The term कृष्ण has never been separated from darkness तमसा though it be the darkness in the body of the sun आकृष्णेन रजसा वर्त्तमानं, etc., or the region of non-combustion in the flame of a candle, though applied to the collater of the Vedas and is considered an incarnation, is nevertheless the "black islander" कृष्णद्वैपायन and कृष्णा the famous consort of the five Pandus with all her charms was evidently dark skinned. The age of white skins no doubt was when the Aryas were fresh arrivals from their primitive home. Notwithstanding the injunctions deprecatory शूद्रा वेदीपतत्यत्रे and the अकृतसवर्णोद्वाहपर it cannot be denied that कृष्णत्व is natural with the Śûdras and the hitherto propaganda of denying the Śûdras any access to the Śrutis are founded on the prohibition of having concourse with maid servants.

Both राम and कृष्ण are consecutively observed in the popular songs of the United Provinces, from the Śripañchami, the Phagua songs mostly obscene are followed by the *ghâtî* घाटीः the former generally ending in श्यामलिया, कृष्णकेली and the घाटी in रामा.

The Śruti अर्हश्च कृष्णमहरर्जुनं च etc, has been explained as च यन्यायमरूपेमिथुनभूते अहश्चरात्रिश्चेत्येते poetically supplied materials to the legend of नरनारायण and of the Mahábhárata heroes Kṛṣṇa and Arjuna. The more metaphysically inclined later authors of the Yoga philosophy, by यन्यानियमनीयेयुग्मभूते may have successfully interpreted it otherwise, as in संयम=control, still the idea of duality has not been altogether ignored. Similarly रमणं रामः स्त्रीभिः सहक्रीड़ायाम् is a striking implication.

In the Kauṣîtaki we have the suggestion—

येचैके चानन्दा अन्ने पाने मिथुने राज्या एव ते ।
सन्तता अवच्छिन्नाः क्रियन्नेतेषां रात्रिः कारोत्तरः ॥

Darkness favours darker deeds.

The term Ráma has gradually undergone several variations in its meaning from राम we have रम्या=रात्रिः, रमु क्रीड़ायाम्. Vaijayanti says रामश्चारौसितेऽसिते, because it is pleasant and charming. Sáyana says रामं कृष्णं शार्वरं तमोऽभ्यस्थात् ।

कालः सृजति भूतानि कालः संहरते प्रजाः । The Suryasidhhanta has opened his astronomical treatise with the above postulate and the meaning of the term काल=tempus, time has been identified with that of Death suggesting the changes to which everything mundane, everything that is created is subject to. Creature and non-eternity have by long association in our mind become synonyms: the क्षणिक transitory philosophy is of the Buddhists. These ideas are no doubt postarchaic and being matters nearest to us are the dearest. The modern Hinduism of the present generation is the resultant of currents of thought impinging since the Aryan colonisers came to Brahmavarta with those of the mystic Buddhists.

Râdhâ राधा. The much maligned spouse of Ayana-Ghoṣa, a cowherd of Vrindavan. Some authors with immense poesy and imagery make her the favourite Mistress of Master Krṣṇa when he is described as residing at that place. Narrations vary in as many poetical emancations of the later authors and the latest are embodied

in the Hindi and Bengali books of songs and chants. The legend or story whatever it might be has so much obsessed the multitude by the licenses (perhaps precedence) of the poets that the more spiritual phases of the allegory have been submerged, though some more eleborate Puráṇas have assigned to Rádhá a mystical character as representing the type of that pure divine love to which the material lover returns. Much of the popular ideas of Rádhá as well as of Ráma the hero of the Rámáyana has been modified and commingled with the ideas suggested by the modern dramatic and poetical works in the Sanscrit and vernaculars. The foremost of the latter is the Rámáyana of Gosain Tulasidása in the Hindi in which the Hindi poet has endowed his hero with a purity which is much superior to that of Kṛṣṇa and the metaphysical glow of the Adhyátma Rámáyana has endeared Rámachandra to the Hindi speaking provinces of India. The term Ráma in the pious hands of Válmiki has attained the highest standard of morality, who in the opening of his great poem महाकाव्य enquires of Nárada if there be such a pious hero who may be as glorious as Prajápati, etc. To trace our thoughts as to how religious philosophy delights in bold parallels and pretentious exegesis, is to trace the origin and development of the modern Hindu religion. In the hubhub of sacred institutions and sacrifies we have lost sight of their true meaning. Around the central ceremony, even in the present age which is transparent and intelligible, the surrounding observances carry us away to the details which cannot but be loosely connected with the fundamental thought. In such public observances even as the Coronation of our Emperor we neglect the actual ceremony and are carried away by the pageant which precedes and follows it. Its symbolical purport is lost sight of. We lose sight of the dicta but are led away by the customary ceremonials. Adhyátma Rámáyaṇa is the story of that of the Válmiki but a metaphysical glow has surrounded it. It is an episode of one of the Puráṇas as also the Adhbuta which has its own way of recitation. The same story of Rámachandra occupies a few chapters of the Mahábhárata. They are recensions, some coinciding with some parts of the Válmiki version. The greater the flight of the poet, the better is it accepted by the people. The sectarian doctrines which each inculcates depreçate those of the opposite cult and there is more

antipathy between a modern Vaiṣṇava and a modern Sákta than between a Muhammedan and a Hindu. A tabooed, an एकघरे, an ostracised Bengali used to be considered as great an infidel as one non-Hindu. It was in days gone by that there was an institution amongst the narrow minded Bengalis of the last century better known as घोंटमंगल litterally meaning "turbulence for the good", a disturbance no doubt. The bigoted few exhibited signs more of personal pique, than of any principle. Bráhmaṇas of good stalk were tabooed because one of their ancestors did not close his nostrils when there was a flavour of onion pervading the atmosphere. The quixotic Vaiṣṇavas even of to-day would hesitate to call the leaves of the Ægle marmelos by its current vernacular name and would call it the trifoliate तेफांकडार पाता; would never utter दुर्गा, the name of the 10 armed goddess but describe her as the mother of the one with elephant snout हाथीशुंडोरमा. Such ostracism is not scarce even in civilised society where certain psychological works are anathemised and proscribed. Yes, asceticism, prudism, quixotism are outward forms of civilisation, do what they like but they can never alter or divert one tremendous driving force of nature—the sex instinct. It may deflect and tame by purely ethical concept the primordial instinct, but it can never annihilate it. Like sports in the vegetable kingdom, racially the thing reverts.

Rádhá from सिध्यतिकार्य्य अनया or राध्नोति सघ्नुवन्ति धर्मादीन् पुरुषार्थान्. But the term राधिहिंसार्थेऽपि and by हिनस्ति दारिद्र्यान् means wealth. But राधा has been in some books described as the original energy inherent in Vaikuṇṭha and as such is a प्रकृति. The Vaiṣṇavas of Vṛndavan utter the name in begging their alms जय राधाकृष्ण, just as those of the following of Tulasidasa Gosvami address each other by सीताराम or रामराम.

The sentiments of sexual love are never absent from the "राधाकृष्ण" and in lower Bengal, Gauráṅga, the White bodied Mahápraभu (Great Master) has been indirectly assigned as the reviver of the sexual concept. The so called दशा or fits of love for Krsna etc., are evident. The ballads of the minstrels abound in describing the diverse phases of their amatory frolicks and the popular extempore poets कवि of the early 18th century exhibited their imagery in सखिसंवाद and विरह. The educated few of that age with all their ideas of civilisation simply added a veneering of conventionalism. Born and bred as the Hindus are, the occult and implacable power of the association of ideas has achieved an

intellectual control which civilisation can hardly taboo. Poets are not wanting to entangle the terrific Rudra, the fierceness of the Hills with amatory legends, the tantras some of them at least whilst representing this deity as the great teacher, the bestower of ज्ञान have not failed to describe his amatory mood. The well-known वागदिनीर पाला in the Bengali poem शिवसंकीर्त्तन is a vivid example of the same. What an anachronism ! Mahádeva as the maternal uncle of Bhima Sena, one of the Páṇḍavas of the Mahábharata tills the soil for paddy crops and the great goddess Durgá excites him as a low-class young dark skinned female. The आदिरस with Mahádeva is a forbidden sentiment. Still we have

मानसं हरपादाब्जे भ्रमरीकुर्वति द्रुतम् ।
स्वकं कान्ते परिप्राप्ता वैवस्वहकरक्रिया ।

This particular stanza is assigned to two great poets of the court of Vikramáditya. The one assigned to Vararuchi has been thus interpreted.—

भ्रमरी कुर्वति द्रुतम् = भमरी कुरु + अतिद्रुतभकान्ते = कस्यदेहस्य अन्ते; वैवस्वत करक्रिय = यमकर पीडनं.

This may be read as one of भक्तिरस.

The Kalidási recension reads as above with this difference

मानं संहर.....कान्त = प्रिये वैवश्वस्वतकर क्रिया = सौरकिरणकार्य = प्रमातसमय व्यापार.

In Hindi praying songs, the sexual element has not been omitted as regards Śiva Mahádeva, as *e. g.*,

शंकर शिव वम् वम् वम् भेाला । कैलाशपति महाराज शिव ... ओढे मृगछाला । गले मुण्ड माला । लोचन विशाल हैं । लालयित चन्द्रभाल । शोहत विराज । अर्द्ध अंग जैसे छाँह धूप । अंक लिये गौरी संग । सोहें कुच विशाल । पर छोड़े ना प्रिया गंग संग । छिपाये हैं जटा माला । कपाले शशि खंड हैं । सेा निहारी गौरी ज्वाला । etc.

The love of imitation is so powerful that the Persian Gazal tune has been Sanscritised thus

वसन्तश्चारु आयातेा शिवानंगप्रदीपोयम् ।
प्रभाते वै प्रवातेापि निकुंजे भृङ्गगुंजोयम् ।
वने कछे पुरे पण्ये गंगातीरे तमालेपि ।
गिरिगंगाद्वारकूले लसत्यस्मिन् रसालेायम् ।
लसत् कालिन्दिकाकूल सरलानां कदम्बेपि ।
कलापी कोकिला कूजत्यजस्रं भृंगपुंज्ञेायम् ।

चलन् मन्दे समीरे हे शुभे वृन्दावने रम्ये ।
लता पत्रान्तरेनक्ते विलीनश्चैव चन्द्रोयम् ।
क सा रासस्थली पुण्या क वै शृंग निनादोपि ।
निशा सा कासकल्याणी क वा वागदिनी सायम् ।
क सा राधा क सा गौरी क सा कुच विहारोयम् । etc.

The sexual instinct is so predominating that almost all the later Hindu works of liturgy and ritual are filled with voluptuous descriptions of deities adored and worshipped. It is one thing to worship the liṅgam of Mahádeva. No phalic ideas pervade the same, the liṅgam literally the sign and the symbol for ought it might be of creation. But no goddess however solemn, is described in the modern dhyánas without plump breasts, and other parts of the body which should be concealed by drapery. The first lustration आरती in this age of materialism is known as शृंगार,—fancy the शृंगार of the Universal Mother." As a rule public propriety is scrupuluously observed in all Hindu Society and is only relaxed on festive occasions especially provided for the edification of the more materialistic part of the *Coram populа.* They are however distinctly so proclaimed to be non-Aryan. The last day of the Dasahara, autumnal Novena festival, after at least nine days of strict liturgical observances, indicates a relaxation and gives license for the शावरोत्सव the more gross feasting of the शावर the barbarous race. धूलीकर्दमविचेपैः क्रीड़ाकौतुकमंगलै etc., क्रीडयेत् यूरलज्जिता. Things called '*proprieties*' are abolished for the time being and the pacifying ceremony शान्तिकरण is observed after returning to the house ; the end of the procession is the end of the pageant.

These pagan or heathen pageants were found so popular even in Christian countries that Gregory the Great, instituted heathen and pagan festivals in his popular festivals ; as they attracted the people. The so called सं—of Chinsura near Hugli the caricatures in Lower Bengal obtained such a notoriety that the caricatures are commemorate in many a popular ballad.

গুলী (the *madak* opium smoking) হাড়কালী মা কালীর মত রঙ্গ। টান্‌লে ছিটে, বেচায় ভিটে, হাতটী সরু পেটটী মোটা, চলে যেন চুঁচড়োর সঙ্গ।—

Rámalîla pageants must have been introduced about Calcutta by those up country people who settled down there for trade. As an institution it was fashionable with the Babus of the 19th century

to resort to, for such enjoyment of promiscuous company and unconventional licenses. It is a religious caricature in every sense of the term and not a dramatic representation as is vauntingly stated by its lovers. Some ancient Bengali families avoided Ramalila, the Rása Yátra, and other Yátras on strictly puritanic doctrines; others refrained from holding রামযাত্রা—dramatic demonstration of the Rámáyaṇa in their residences on festive occasion, fancying them as unlucky; others again consider performances of কৃষ্ণযাত্রা as equally unlucky and in such orthodox families the well-known চণ্ডীগান was the only musical performance allowable.

The Vedic implications of the terms **राम** and **कृष्ण** were soon suppressed and lost sight of, the first by the great earliest Epic of Válmiki and the last by the all pervading Puráṇa-Itihása, of the great legendary poet Vyása; which latter in our days has acquired the sanctity of the Śrutis and is considered the 5th Veda, an honour it richly deserves. Poesy and imagery of later Sanskrit authors have gradually altered the phase of Indian doctrines and such episodes as the Gîtá of the Mahábhárata, the Devi Mahátmya of the Márkandeya Puráṇa and the Adhyátma Rámáyana of the Brahmáṇḍa Puráṇa all under the imprimatur of Vyása, though engrafted and perhaps disjointedly, carry more weight than the other sober parts of the principal Puráṇas of which they form ostensible chapters. The Adhyâtma-Rámáyaṇa in the fashion of Tantras begins with a discourse anent the mal-practices **कदाचार, दुराचारता** men of perverted doctrines of the Iron-age, when man takes leave of all good morals, because of the uncontrollable desires of the good-matron dainty delicacies, who in due deference to urban standards discontinued to 'spin' making her male sponsor also cease 'delving. Short and easy canals, tunnels, hydraulic or electric lifts were invented for the bodily transportation of men of this age from the mundane earth to salvation and paradise. Piously disposed *corps de religion* rush out in all possible dalmatics, tonsured, shorn or shaved, ochre clad or barefooted in pageants with drums of all possible indigenous or exotic shapes, flying colours, ensigns, gonfalons, standards, symbolical (*lingam, panjá*) or totems, carrying bunches of master keys of barbaric gold, ready to open out the jewelled gates of paradise and salvation. In response to the interrogatories Master Brahma, the Primary Being, the reciter from Memory as if by rote, of the unhuman Vedas **"अपौरुषेय"**.

(not cowardly as the term अपौरुष would suggest) is made to recite a discourse of Umá and Maheśvara, the stereotyped promulgator of all tantric and mystic lore. Maheśvara, Sadaśiva, the ever good, was delighted with Párvati and in ecstacy gave a metaphor from the magnetic world "यत्सन्निधौ चुम्बकलौहवद्धि", etc., suggestive of the amatory relationship. Do not spouses though eternal, delight in caresses. (चबि = to kiss) and emphasises its mystic qualities "शठाय न त्यया दातव्यं" (शठ = wicked, शट = to divide, to divert, to flatter).

The term देवता Devatá in the Aryan languages is connected with light, intelligence ; the later etymologists have connected it with the root to give, a rather miserly, short-sighted, selfish idea. Some philologists connect the Teutonic term God with the Persian word Khudá. Himself, Itself or whatever it may mean ; to pour, sprinkle and also by so doing to invoke. Sáyana at one place has connected it with घत. Anyhow both like the Greek *Theos* and the Latin *Deus* the term applies to both Superhuman being which exercises power over nature and man as also the material objects which exhibit some sort of power. The term God, or देव is neuter as ब्रह्म, but becoming masculine or feminine it means a particular form of that power over nature as perceived. Some thinkers find God देव in nature the immanent, the fundamental conception of the Vedántists, others again seek him outside as the final cause, the universe being the effect, the work of that cause. With us Hindus who accept the revelation of the Śruti as well as reason which proves the being of God. An आस्तिक with us is a pious believer of the God, being faithful to the Vedas and not one like the evil one who beleiving in the existence of the God never adored him. A नास्तिक is not an atheist, but one who ignores the Vedas as being revelations eternal and immutable. The doctrines of the Mimansa of Jaimini ; a philosophy illustrating the practical ritual of religion and devotion including moral obligations. That philosophy does not devote much attenntion on the proofs for the being of God, such proofs being teleological are logical, the Hindi भजन amply emphasises it यवगमना के तेवारी भई। तव से दुध का थन—धन् तेरी पयरवी etc. In the region of Sex such adaptations in living organism for the nourishment of the would be child ! Adaptations in living organisms may, as great thinkers explain, be traced to other causes ; selection and survival of the fittest, evolutions. But evolutions imply a reason working through it, evolution helps teleology.

Cosmologically the first cause points' to Brahma, a god, a deva and descending to smaller things the pestle and the mortar, the grinding stone are first or immediate causes of the cakes, the पुरोडाश, the परोटा, the रोटा and रोटी : grammatically becoming dentals, easily masticable are खोची and पुरि. Non-idealists suggest a core of ideas which by भक्ति, faith proves its infinity. The intuition, an innate universal seeking of some power where we fail is the greatest of all arguments. We have been much maligned by the preachers of other advanced systems of religion, but the principles which we have honestly, frankly and boldly accepted underlie all, all individual thinkers who may for motives best known to them deny in public speeches or orations.